

February 11, 1980

Mr. George D. Culler, Associate Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

I have been doing so much traveling in recent months that I have gone almost completely blank in connection with my correspondence.

Are you still interested in the Donath exhibition? If so, I shall be very glad to send you photographs of the paintings we have available here, plus a list of others which we consider of special significance. However, I shall not order these prints from the photographer until I hear from you.

Sincerely yours,

EGH:ph

MMH

30-31

72

83

1987

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February 11, 1960

Mr. Allen Siroto
30 East 37th Street
New York, N. Y.

Dear Chick:

Believe it or not, I have just been going through an old follow-up file and found a letter addressed to you on June 10th, the Year of Our Lord 1959.

This letter refers to the O'Keefe you returned with a beautiful hole punched through it. Evidently — as I mentioned in that letter — someone who was putting in a screw-eye picked one with a three-inch shank which went right through the canvas. Something has to be done about this matter and I think it would be a good idea if you took up the matter with your insurance company as O'Keefe will raise holy murder when she comes to New York and finds the picture in this condition.

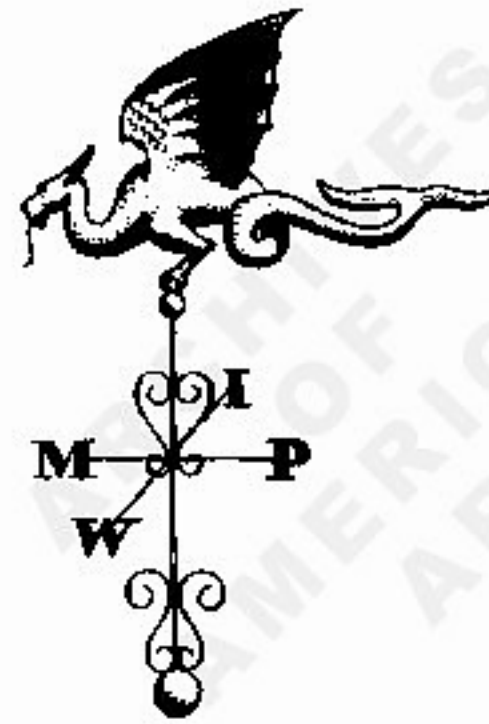
Will you please stop thinking about real estate for a while and concentrate on this matter as I really have to have it attended to promptly — so speaking after eight months have elapsed. Do let me hear from you and how about coming in to say hello.

Sincerely yours,

EGH:pb

3/10 — 20 —

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR



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MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESSEE STREET, UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIFT 7-0000

February 11, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Just a line to tell you how very pleasant it was to see you in New York and to thank you so very much for your kindness in turning over your check for the purchase of a drawing or print. It may please you to know that we bought a very attractive drawing by a local artist which will make a very pleasant addition to our circulating library of pictures.

Jane joins me in sending the best of good wishes.

Cordially,

Richard B. K. McLanathan
Director

RBKMcL:mcfl

P.S. You've probably heard the Minneapolis news — a flying banker Ted Steel tells me!

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

February 11, 1960

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

In our accounting for Ben Shahn's serigraph "Lute and Molecules" we made a mistake. The fourteen prints at \$75 each amount to \$1,050. Deducting 10% commission to the Council leaves \$945. Your total bill which includes 9 prints of "Wheatfield" at \$75 each comes to \$1,552.50. We have sent you two checks: one for \$1,045 and other for \$607.50 which total \$1,652.50. This error leaves us a credit due of \$100 and we would appreciate your sending us a check in this amount. The accountant is closing our books next week and we should like to have the check by that time. Thank you for your prompt attention to this matter.

Sincerely yours,
PRINT COUNCIL OF AMERICA

Theodore J. H. Gusten
her SEC

Theodore J. H. Gusten
Executive Secretary

TG:SEC

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Mr. Martin Friedman
Walker Art Center

February 11, 1960

- 2 -

The Metropolitan Museum, is among his greatest examples and is a wonderful follow-up on Church Street "X1" of 33 years earlier. Also, if some of the owners refuse to lend, why don't you look into the Newark Museum painting called It's a Small World, 1946, oil, 20 x 24.

Don Rich is coming to see me on Tuesday, the 23rd, and we shall go over the O'Keeffe list thoroughly so that I can then write to O'Keeffe asking that she release a good many of the other paintings far more important than those that she had suggested to you and which are not in the "Precisionist" classification.

I hope that you don't mind my butting in to your job, but I have been working with the artists involved and have frequently discussed specific pictures with them, with the result that I can make myself as obnoxious as I am doing at this moment. Please be frank and tell me whether you want me to mind my own business. I shall not be offended.

If there are any other details that you require, please let me know. We can give you the photographer's numbers, at cost, and will try to furnish any additional data as requested through.

My very best regards.

Sincerely yours,

EGH:ph

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February 23, 1960

Airborne Freight Corporation
San Francisco International Airport
San Francisco 28, California

Gentlemen:

We have just received a letter from you requesting that we pay an overdue amount of \$252.67 for shipment made as of December 29, 1959. This is the second notice we have received from you although we returned the first indicating that the bill had been paid.

For your information, not only did we mail the check to you on January 4th, immediately upon receipt of your original bill, but we find that it had been cleared by the Pacific National Bank when it was no doubt credited to your account.

As we would prefer not to write any further about this item, we would appreciate having your bookkeeping department check its record of deposits and mark our account paid.

Sincerely yours,

EGH:ph

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February 12, 1960

Mr. Gordon Bailey Washburn, Director
Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Gordon:

I am so pleased to learn that you are acquiring the painting **THREE FORMS** by Arthur Dove -- an artist whom Alfred Barr has called "the precursor by thirty years of the romantic abstract movement now current."

For your information, the market value today is listed below.

Arthur G. Dove - **THREE FORMS** - 1928 - pastel
26 x 31 \$2800.

This figure is for insurance, but the actual sales value would be closer to \$2500.

Sincerely yours,

EGH:pb

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WORCESTER ART MUSEUM
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 2-4678

February 8, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Edith:

I shall be in New York so will have a chance to talk over
the O'Keeffe show with you. I shall give you a ring on
Monday morning, February 22. I hope you are not going
to be too patriotic! If so, it can wait until the 23rd.

I shall greatly appreciate your advice on the exhibit.

Best regards,

Sincerely,


Daniel Catton Rich
Director

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-8787

Miss Tseng Yu-Ho

February 13, 1960

- 2 -

color reproductions) and mailing of the catalogues, advertising in the usual newspaper and art-magazine publications, as well as the expenses in connection with the exhibition opening parties when they occur.

7) For these services The Downtown Gallery will charge Miss Tseng Yu-Ho 33-1/3% commission on all sales, based on the selling price mutually established, with no reduction on such figures except the customary 10% allowance to museums and agents. NOTE: The only variation in the commission is stipulated in Clause 4 above.

8) To waive commission on all Cash Awards and honoraria other than Purchase Prizes. On the latter (Purchase Prizes), The Downtown Gallery will retain 33-1/3% on the marked selling price and the artist will receive any sum in excess of such selling price.

This agreement of exclusive representation, dated February 13, 1960, will extend for a minimum period of five (5) years, subject to renewal on the same terms thereafter.

Signed: Tseng Yu-Ho

Signed: E. Gregor Halpert, Pres.

Date: Feb. 13th 1960.

Date: Feb. 13/1960.

Witnessed
by _____

Witnessed
by William Albert Hyle

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February 23, 1964

Mr. Leo S. Gethman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

So that you may know what you selected for the Society for Contemporary American Art exhibition, I am sending you a photograph of the Battner which I think should get even your hot-rod committee. As you know, I always like to cooperate with dues-paying members.

It was swell seeing you and I regret that we were both en route to our diverse destinations.

Although I hope you will be in New York long before, I look forward to seeing you in Chicago. I just received a confirmation letter following the original telegram of invitation. Fred Sweet suggests I plan my trip to arrive in Chicago the afternoon or evening of May 2nd and expects me to be in his office at 9:30 on Tuesday, May 3rd. He advises me also that he has reserved a room for me at the Palmer House. What fun.

And so,

Fondly,

EGH:ph

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February 16, 1960

Dr. L. J. F. Wijsenbeek, Director
Gemeentemuseum 's-Gravenhage
Stadhouderslaan 41, Postbus 72
The Hague, Holland

Dear Dr. Wijsenbeek:

Thank you for your letter.

We are very happy that you and Mr. Sandberg are planning the Shahn exhibition jointly. As a matter of fact I have an appointment with Mr. Sandberg next week to go over the material but I am sure that he will be very pleased with the selection made by Mr. Oxenaar. There may be a few additions as Mr. Sandberg desired to include a set of the posters and is prepared to have as many as a hundred examples inclusively. Many of these will comprise prints and posters which may be sent in rolls, unmattd and unframed, to save shipping expenses.

Although I shall follow through on the requests in the hope that the museums and collectors will lend examples requested by you, I am sure that a number of these will not be available as so many exhibitions are being organized constantly and all of these include paintings and drawings by Shahn. In any event, as replies reach me, I shall be glad to suggest substitutions. In several instances there are similar examples which will make excellent replacements. Fortunately the exhibition is to be held during the summer months when it is very much easier to obtain loans as Americans make a practice of leaving their homes for travel during the period and are more amenable to cooperating with museums for exhibitions.

As I did not have an opportunity to discuss the matter with Mr. Sandberg, can you tell me whether the catalogue will be prepared by you or by the former? so that I may arrange to send a set of photographs to the correct destination.

Ben Shahn is now abroad. The last I heard was from Australia but I know he plans to cover a good part of the world and may be in Holland in time for one of the two openings. No doubt he will communicate with you en route.

I look forward to hearing from you. And again, I want to express my pleasure in having the show at your museum.

Sincerely yours,

ECM:ph

Mrs. ERICA KORODY

Via delle sette chiese 290
Roma, Italia

February 22, 1960

Gentlemen:

I am contacting you at the suggestion of the Curator,
Department of Prints and Drawings, of the Brooklyn
Museum.

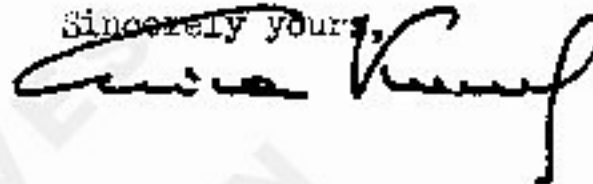
I have seen, at the show of American Artists here at
the Museum of Modern Art in Rome,

Ben Shahn's "Supermarket. 1957"

Kindly advise me of the minimum cost of this print.

Thanking you for your prompt and careful attention, I
am,

Sincerely yours,



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BORIS MIRSKI GALLERY

February 12, 1960

Received from the Boris Mirski Gallery on approval:

One maternity figure of the Senufo tribe, Ivory Coast

value \$650.00

166 NEWBURY ST · BOSTON · CO 7-9186 · WORKS OF ART

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

~~2 WEST 15th STREET~~
~~NEW YORK 11, N. Y.~~

36 EAST 23RD STREET
NEW YORK 10, N. Y.

February 18, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

What a breath of refreshing air it was to listen to you on
Tuesday, talking shibboleth-shattering sense at the meeting.
Thanks a million for coming - and for taking such a constructive
part. We need you.
With much appreciation,

Sincerely,

Peter

E. P. Humphrey, Jr.
Director

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February 23, 1960

Mr. Daniel De Koven
516 Madison Avenue
New York, N. Y.

Dear Mr. De Koven:

Finally I have had an opportunity to assemble all my material. The outline is now enclosed in duplicate and I shall be ready for the meeting whenever you can make the necessary arrangements. At that time more detailed information as to subject matter etc., can be discussed.

If I say so myself, I think it is not only an excellent plan, but one which should prove extremely effective artistically and publicity-wise. I hope you like it.

Sincerely yours

ESL:z

February 23, 1968

Mrs. Willard Cunning
Mt. Holly Road
Katonah, New York

Dear Millie:

I am so sorry that I had to dash back to two avid collectors sitting in the showroom and did not manage to return for a chat with you.

I believe we can manage drawings by the four artists you mentioned as well as Hattner, Spencer, and Zerach. Since these artists are not in need of sales, I am glad that you have decided to devote space to younger artists. Incidentally we can add a few interesting examples in that category -- Brumlevitch, Goldin, etc.

Shall we select the group or are you planning to come in in advance to make your own choice? Do let me know.

Naturally I am very pleased that the Bill Lane idea developed satisfactorily. It should make Katonah sit up on its so-called haunches.

Affectionately,

EGH:ph

Print Council of America

February, 1960

ADDRESSES OF THOSE MUSEUMS AND INDIVIDUALS WHO HAVE PURCHASED
YOUR PRINT "LUTE AND MOLECULES" II.

"AMERICAN PRINTS TODAY-1959."

✓ LESSING J. ROSENWALD, for/
NATIONAL GALLERY OF ART
Washington, D. C.

✓ HUDSON D. WALKER for/
WALKER ART CENTER
Minneapolis, Minn.

✓ PHILADELPHIA MUSEUM OF ART
Philadelphia, Penn.

✓ Mr. K. T. Morse
80 La Salle St.,
Apt. 12 B.,
N. Y. 27, N. Y.

✓ Mr. Robert Leibowitz
788 Columbus Avenue
New York City, N. Y.

✓ Mrs. Philip D. Myers
581 Westover Place
Pasadena 2, Calif.

✓ Dr. Jacob P. Kahn, (M. D.)
3261 Clay St.,
San Francisco 12, Calif.

✓ Mrs. Charles Meech
Box 390
~~Wayzata~~ Route 4
Wayzata, Minnesota

✓ Miss Dorothy Keller
Head, Acquisition Dept.
University of Calif.
Berkeley 4, Calif.

✓ Mr. Glenn W. Rosen
862 S. Hope St.,
Los Angeles 17, Calif.
✓ TO: Mr. & Mrs. Gwenthier Macol
2960 Georgia St., Oakland, Calif.

Mr. Paul Nossiter
Wellfleet, Mass.

✓ Mr. Wm. L. Hearne
349 Beechwood Road
Ridgewood, New Jersey

✓ Mrs. Eleanor Sorvari
34 Jayson Ave.,
Great Neck, L.I., N. Y.

✓ City Art Museum
Forest Park
St. Louis 5, Missouri

✓ Mrs. A. Borden Polson
13160 Boca de Canon Lane
Los Angeles 49, Calif.

~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~

✓ Mrs. Max M. Saks
1201 Hillgrove Place
Beverly Hills, Calif.

ORDERS THAT COULD NOT BE FILLED

Mr. J. P. Kahn
3259(?)
San Francisco, Calif.
(May be same as Dr. Jacob P. Kahn)
(See purchasers)

✓ Mr. Julius S. Canner
72 Crofton Road
Waban 68, Mass.

✓ Milton M. Grossman
9000 Sunset Blvd.
Los Angeles 46, Calif.

~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~

✓ Mr. Hanford Henderson
3609 "T" St., N. W. Georgetown
Washington, D. C.

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*note
3/11/60*

Ben Shaler

Robins
~~1142 Thornton Avenue~~ 943 Kenyon Ave
Plainfield, New Jersey

Feb. 8, 1960

The Dornier Gallery
Dear Miss Halpert,

I am sending you
a photograph of the painting. There
does not appear to be any printing
on the back of the canvas and no
date as far as I can see. The painting
measures $19\frac{1}{4}" \times 15\frac{1}{2}"$ and is signed
in the corner by J.F. Peto.

The picture is not for
sale. I want to know its value so
I can insure it against fire and
theft. An antique dealer in town
told me it was very valuable and if
it is I want to take care of it.

Thank you for all
your trouble and hoping to hear from
you again

Yours
Very truly yours
James E. Robins
(mas l.f.s.)

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February 12, 1960

Dr. James E. Lofstrom
Detroit Memorial Hospital
1420 St. Antoine Street
Detroit 26, Michigan

Dear Dr. Lofstrom:

I was glad to hear from you but sorry that even a doctor got caught up with a "flu" bug. I hope that you have recovered completely and also that you will be coming to New York in April. It will be so nice to see you and Mrs. Lofstrom.

Of course I am always very happy to learn that our paintings are enjoyed and appreciate your statement to that effect.


Under separate cover I am sending you photographs of two magnificent, new, "small" Davis paintings neither of which have been exhibited as we are saving them for a one-man show to be held early next season. Also, as soon as our photographer delivers the prints which I just ordered, I shall send you photographs of O'Keeffe paintings as well. Unfortunately we have nothing in stock by Charles Sheeler at the present time other than one large painting priced at \$12,000., which we are not releasing until another example reaches us.

I showed your letter to Kerach and he recalled with pleasure his visit with you and asked me to select something really "hot" for your consideration. Because his large retrospective show which opened at the Whitney Museum about two months ago is now on tour, we withdrew from the studio all of the smaller sculptures and have an excellent selection here at the present time. A few photographs will be sent to you in the very near future.

And so, my very best regards.

Sincerely yours,

EGH:ph

 Davis Town & Country Oil 1959 1700.-
Famous 1st Chair 1958 950.-
In the Pater 6 7000

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February 12, 1960

Miss Julie Lishka
1801 North Edgemont, Apt. 7
Los Angeles 27, California

Dear Miss Lishka:

Thank you for your letter.

Yes we are the sole agents for the Dove estate and have a comprehensive collection of his work in the gallery.

His oils range from \$4500. to about \$1200., depending on the size. In addition we have a superb group of watercolors which Mrs. Dove released very recently. These are priced at \$200-\$300., and I should be glad to send you photographs in either category if you will advise me of your wishes in the matter.

May I hear from you?

Sincerely yours,

EGH:ph

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February 23, 1940

Mrs. H. S. Robins
943 Kenyon Avenue
Plainfield, New Jersey

Dear Mrs. Robins:

Although I have examined the photograph carefully, I have been unable to find the signature of the artist referred to in your letter of February 8th. Practically every painting of Pete's I have seen in the past has the title, date, and signature on the back of the canvas.

Thus it is impossible for me to give you an absolute valuation. However, if this picture could be authenticated — and I am sure the Newark Museum would be glad to do this for you — the value would be in the neighborhood of \$4000. But, as I say, no accurate figure could be given to you without the presentation of the actual painting.

I would suggest that you take it to the Newark Museum where a good many Petes can be referred to for comparison.

Sincerely yours,

EGH:pb



UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

February 11, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

On Monday, February 1, I had the pleasure of visiting The Downtown Gallery. As curator of the University of Louisville Art Collection and Exhibitions, I used this opportunity to discuss with Mr. John Marin, Jr., our interest in obtaining for exhibition at the University next fall or the spring of 1961 the selection of silk-screen prints by Ben Shahn, which was exhibited at The Downtown Gallery last December 8 - 24. Mr. Marin expressed his belief that it might be possible to send us the exhibition. I am writing now to reaffirm our interest in having it, and tell you about our exhibition program.

We held four or five exhibitions of our own planning each year. Most are one-man shows. A few of the artists whose works we have shown are Maurice Lasansky, Werden Day, Ulfert Wilke, Sylvia Wald, Edouard Pignon, Charles Credel, and Boris Margo. We are currently exhibiting recent paintings and drawings by Mary Spencer Nay. Each exhibition hangs from four to six weeks. For each a catalogue is published. I am enclosing two catalogues for your study. We frequently select works from these exhibitions for purchase for the University Collection.

It would be a pleasure to add Ben Shahn's silk screens to our list of exhibitions, and I knew they would have an enthusiastic audience in Louisville.

Yours sincerely,

Dario A. Covi
Dario A. Covi
Assistant Professor
Art History

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Mr. Abraham Ratner

February 23, 1959

- 2 -

And so, if I sound like a preacher, I'm just trying to help you simplify your life. Actually, I think you should hereafter concentrate on your easel work without creating the hazards, the emotional conflicts, contacts with committees and all that these entail. If you had been concentrating on painting and had a one-man show of your recent work at the gallery the returns would have been far greater and the gratification probably more rewarding. The interest in your work is very active and grows constantly.

Incidentally, Ischi actually purchased a small JOB and sent us a check. We allowed him the 10% discount prevalent in the art world in connection with architects, designers, and the trade. The check has been received and unless I receive word from you to the contrary you will receive payment the early part of the month when our checks are made out. However, if you are planning to be in New York early in March, perhaps we should hold it for you.

In any event, I am simply delighted that you and Esther are finally coming back to the U.S.A. where a home is a home and you don't have to worry about being evicted by landlords, about heat and other local problems. I trust you will stay put in the city for some months and relax within your usual routine of functioning. It will be so wonderful to see you again and we shall have to plan a big hang-up evening when you and Esther return.

And so,

Affectionately,

EGH:ph

P.S. Did you receive the Ford catalogue? I liked very much what Getlein wrote in his brief foreword.

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February 23, 1960

Mrs. Stephen Stone
180 Elgin Street
Newton Centre, Massachusetts

Dear Sybil:

I tried to reach you by phone but was unsuccessful in each instance. No doubt you were out skiing. I hope you had fun.

Do you think it would be possible to have for consideration the following paintings from the collection:

Chagall	My Sister - 1910	\$1750.
Beckman	Moon Landscape 1926	2000.
Gontcharova	Nature Morte 18924	550.

One of the New York dealers is interested in the first two and I in the last. However, I think the prices are perfectly ridiculous and after seeing what the smaller Chagalls are bringing at auctions these days, whoever set the figure on it -- or as a matter of fact on everything -- was way off base. I hate to put you to all this trouble and should be glad to communicate with the principals if you prefer.

Thanks again for all your kindnesses.

Sincerely yours

WHL:1

Seattle
February 24th 60.

Dear Mrs. Halpert;

It was indeed inconsiderate of me to not write you sooner. You have been most kind and I do have a feeling of real guilt.

Briefly- I have been completely confused of late. The Gerbers- particularly Annie exercises a great influence over my selection of paintings. The Gerbers on their last trip to New York bought some twenty real modern paintings- and under their guidance I purchased a Goodnough and a John Ferrens. So you see where I stand.

I like the O'Keeffe ; and I am positive that I will end up buying it. However it would be very unfair of me to ask you to hold it for me. I am returning both photographs as you asked.

But I do wish as it were to sit on the purchase for a time yet. If I write you that I wish to buy the O'Keeffe and it should already be sold- well that will just be too bad. However as far as express charges are concerned if I want the painting- I would not wish charges to stand in my way.

I will write you again. But in closing I again wish to say that you are a "real person" to take time and patience with a very small customer.

Yours truly



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 24, 1968

Mrs. Seth Zucker
43-57 Union Street
Flushing 68, New York

Dear Mrs. Zucker:

We have now had a report from the frame shop to which we sent the painting **CONVOLUTIONS** by George L. K. Morris purchased from us in 1956 that their charge for repairing the damage to the frame would be \$35.

If you care to authorize this expenditure we should be happy to arrange to have the work done for you, or, if you prefer to get in touch with the frame shop directly, the name is J. Grippi and the address 200 East 59th Street.

Very truly yours,

Lawrence Allen

LA:ph

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

WOMEN'S CITY CLUB OF NEW YORK, Inc.

277 PARK AVENUE • LEXINGTON AVE. BET. 47th & 48th STS. • NEW YORK 17, N. Y. • PLAZA 5-5683

February 15, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed are a few samples of monthly calendars. The Club has a highly interesting program I believe, and does most commendable work in the field of civic concern.

I'm delighted that you can come on February 25. You will hear from the Program Committee Chairman, Mrs. Brown, concerning further details.

Best greetings,

Maria

Mrs. Roy R. Neuberger

MSN:em
Enc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SYRIL STONE

February 15, 1960

Dear Edith,

I called this morning for the information about Manievich and this is what I was told:

"Manievich came from Moscow and studied painting in Germany...the pictures which you saw were painted in Kiev and are scenes of Kiev. He has paintings hanging in Moscow, Paris and New York museums. When he came to this country he lived in Brooklyn and had shows in New York and Montreal, where he sold many paintings. He died quite a few years ago."

The large Manievich painting is \$750. and the smaller one is \$450.

The Gontcharova is \$550. Survae is \$750.

We enjoyed your visit very much and wish that you would come to Boston again, soon.

Hope this information is of some help to you.

If you should find out any more about the law which allots a percentage of building costs to art, please do let us know.

Kindest regards from us both,

Sincerely,

Sybil

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February 16, 1960

Mr. Felix Landau
Felix Landau Gallery
702 North LaCienega Boulevard
Los Angeles 48, California

Dear Felix:

Many thanks for sending the catalogue of the Zajac show held at your gallery from December 15th to January 6th, 1960, together with the clippings from LIFE Magazine.

I need, in addition to these, your publicity release, Zajac's biographical notes, and whatever clippings you may have in connection with his sculptures. If the originals are not available, can you send me photostats so that I may have all the material necessary. Many thanks for your cooperation.

The exact dates are from March 22nd to April 16th, and I hope that you can come for the opening as it will give us an excuse to have a party -- and it's always so nice to see you.

My best regards to you and the family.

Sincerely yours,

EGH:ph

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

THE MUSEUM COLLECTIONS

February 19, 1960

Dear Edith:

Alfred Barr has turned over to me your letter asking for the loan of Jack Zajac's Easter Goat for your exhibition of his work to be held from March 22 to April 16.

Unfortunately, this piece will not be available for these dates since the exhibition RECENT SCULPTURE, U.S.A. in which it is included will be on tour until October 16, 1960. We are very sorry indeed not to be able to lend to this show.

With all best regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

DCM:ew

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 12, 1968

Miss Hildah Curl, Director
Sales and Rental Program
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Curl:

Thank you for your letter and check. A receipted bill
has been mailed to you.

Having seen the exhibition, I can very well understand
why it was a great success and want to congratulate you
on your overall selection.

My very best regards.

Sincerely yours,

EGH:pb

rise to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.

stewart rickard gallery

108 Nacogdoches Street • San Antonio 5, Texas

February 18, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

We are delighted that we can have the Shahn prints. We should like to have them as soon as possible and for the longest period of time that you feel you can have them away from your gallery. We have a graphics show going to the Waco Art Forum Museum for the month of April and should like to be able to include a few Shahn prints in that show.

Please let us know when we might expect them and also what commission we make take on sales.

Sincerely,

Stewart Rickard

Stewart Rickard

Calabrese 50

Mask 110

Plaster 110

L. F. M. 175

Al. J. M. 325

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2/23/60

Felix Landau

The review date for magazines is March 3. Therefore suggest
shipping sculpture at once. Have some things arrived or are
they being addressed here directly. Please wire shipping date
on both. Also still awaiting your publicity releases and additional
clippings. Regards.

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

February 17, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22

Dear Edith:

That's the darned trouble: any of us interested enough to do anything are too busy otherwise! And yet it somehow has to be done. There was a time when Artists Equity had funds for such work, but those days for the moment are over. Hence anything we do is done for love!

Your idea makes sense. If we could get one of the more powerful organizations to "carry the ball" as it were, and the rest of us play on the team, that would be fine. But as you say, someone has to organize it. When Agnes DeMille was out this way some months ago, she was talking along somewhat the same lines, and later she and some others were on a TV panel, which unfortunately I missed. I will be in New York briefly next week. Dorothy is flying up ~~from~~ from Washington Wednesday, to meet me at Idlewild, and we leave in the afternoon for a month's vacation in Portugal and Morocco. Then I come home to begin teaching, along with everything else, again. I'll give you a ring either Tuesday afternoon or Wednesday morning.

I agree that your clearing house for art idea belongs with AFA. Strangely enough, it is very like a plan I drew up last spring. My motivation was slightly different, or rather I hoped to come up with a slightly different angle, which was, to show that until now most of the efforts of museums, writers, etc., were in the direction of selling European art rather than---and at the expense of---American. Most people simply won't face up to this and gabble about "chauvinism" when one says anything about promoting the American artist and his work. Yet they don't do the same about the French or the British!

Another idea, which Equity could better handle, has come to me and when I'm there perhaps we can discuss it. Too long for a letter.

Harvey and Elizabeth Arnason, along with Mr. and Mrs. Sandberg of Amsterdam were here for dinner last night. The Arnasons would join in sending best regards, etc. Hope to see you next week.

Sincerely,

Excuse typing---secretary not here at the moment

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February 24, 1960

Mr. Harold Lewis
300 West End Avenue
New York 25, N. Y.

Dear Mr. Lewis:

Mrs. Halpert has asked us to acknowledge your letter of February 23rd enclosing a summary of your experience and to say that for some years now The Downtown Gallery has pursued a policy of concentrating on our regular roster of the artists whose names are printed below.

With all best wishes for a happy outcome to your search for just the right gallery among the many others in New York, and with thanks for thinking of us,

Sincerely yours,

Margaret M. Babcock

PHOENIX ART MUSEUM

CIVIC CENTER • 1625 NORTH CENTRAL AVENUE • PHOENIX, ARIZONA

F. M. HINKHOUSE, DIRECTOR

AL 8-5948

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February 9, 1960

Dear Sirs:

The "Aspects of the Desert" Exhibition that has just closed proved to be most outstanding. It was seen and approved by well over 28,000 visitors which constitutes an enviable record for this city. For all your help and for the gracious loan of the paintings "Pajarito" by Davis and "Grey Wash Forms" by O'Keeffe I hope you will accept my most sincere thanks.

The paintings have been returned to you by Railway Express and, on receipt, I wonder if you would be so kind as to complete the enclosed form and return it to me for the Museum records.

If you would like another copy of the catalogue in which your paintings were reproduced, please let me know; I would be most happy to send what you need.

Yours sincerely,



F.M. Hinkhouse
Director

The Downtown Gallery
32 East 51th Street
New York 22, New York

FMH/dls

Magic

Society - Africa - Medicine

adultery

Bakula

Funeral

mask

ingram

Chagall My Sister

9/10

10 X 6

1750

A. H. H. H.

Spiders

1944

1500

Guirag 27

14 X 18

Portrait

Beckman

human female

1990

Portrait

Butcherov

14 X 18

(19 X 24)

Watercolor 14 X 24"

Water

Boys - Clot

16 X 19"

1750

NATIONAL COUNCIL OF WOMEN OF THE UNITED STATES, INC.

Affiliated with the International Council of Women

345 EAST 46th STREET, NEW YORK 17, N. Y. • Phone OXford 7-1278

February 23, 1960

Executive Committee:

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President

Mrs. Sophia Yarnall Jacobs

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Mrs. Julian Whitley

Migration:

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Trades and Professions:

Miss Margaret Barnard

United Nations:

Mrs. Louis J. Robbins

Mrs. Edith Halpert
Downtown Galleries
38 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I received an answer today, from Miss Tseng Hu-Ho, to my letter of February 3rd accepting the invitation to participate in the National Council of Women of the United States exhibition to be held in New York's IBM Galleries. The dates are April 4th through April 23rd.

Miss Hu-Ho suggested that I contact you as you are handling her paintings. She also writes that you will be glad to cooperate. I plan to be in on Thursday at which time I should like to see them. I can come in about 10:30 a.m.

As I have explained to you, the purpose of this exhibition is to show the high quality of art being produced by American women today. It is part of a plan to show what women are doing in cultural fields throughout the world.

Thus far I have contacted Kraushaar, Rehn, Nordness, Parsons, Knoedler, Museum of Modern Art, Whitney Museum and various private collectors who have agreed to collaborate with me.

Paintings will be collected on March 29th and returned April 25th. They will be insured from the time they are picked up until they are delivered back to the lender.

Photographs of the painting for publicity purpose will be needed. If there are any questions you can reach me at the gallery number, Plaza 8-1900.

With kind personal regards,

Sincerely,

Alan D. Gruskin

Mrs. Alan D. Gruskin
Art Chairman

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POST CARD

WERNER, LAWRENCE, MARK



Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

Algonquin 4-0614

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February 9, 1960

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

We are gathering material relating to modern portraiture and find that you have a Stuart Davis water color of "James Joyce" (21 x 16 1/4").

We would appreciate very much if you could send us a photograph of this work.

Sincerely yours,

Suzanne Foley
Research Assistant

at the Metropolitan Boston Arts Center

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 9, 1960

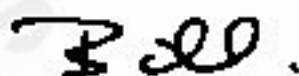
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We all look forward to meeting with you in your apartment for cocktails on Monday next. Unless we hear from you to the contrary we will drop around to your office around 5:30. I will be very curious to see what you have on your walls.

With cordial regards, I am

Sincerely yours,



Director

HNW/arf

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GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. ALBANY, N. Y.

BOB L. ENSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.

February 12, 1960

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have just received confirmation from the Treasury Department with respect to a tax ruling on the proposed "spin off." In this connection, subject to their obtaining the following additional information, I believe we can obtain a favorable ruling.

(1) We will require a copy of your balance sheet as of August 31, 1959.

(2) We will need a list of the paintings included in the merchandise inventory which are to be "spinned off." This will represent the paintings you propose to retain in your permanent collection. As we understand it, this would be the only asset which would be transferred to the new corporation.

(3) We will also need operating statements for the five years ended August 31, 1959.

I would appreciate your assembling this information so that we can complete the Government's request for data.

I expect to be in New York in the very near future and will arrange to stop in and discuss this with you in detail.

With kindest regards, I am

Sincerely,



JS:KB

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16 February 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter of February 2, your travel account, and your generous gift to the Art Center Acquisition Fund. Mr. Arnason has asked me to convey his thanks to you and to assure you that the money will be put to good use.

Apparently the new year went to our heads in the bookkeeping department, and there seems to be some slight confusion about the checks that were issued to you. The green check, which you endorsed and returned to us with your letter of February 2, was actually intended to cover your outstanding travel costs. Our records show that a yellow check, number 1116, was made out to you around the first of the year, and this was intended to cover your fee. Since both checks were in the amount of \$100, it really doesn't matter which one you returned. However, the bank tells us that the yellow check has not been cleared, and I want to make sure that you did receive it and that our financial negotiations have been completed satisfactorily. Would you be good enough to let me know how we stand?

Having you here was great fun for all of us, and we hope you will return often.

With best wishes,

Sincerely,

Hancy Miller

Mrs. Robert H. Miller
Administrative Secretary

nm

ing information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be a reasonable search whether an artist or, it can be assumed that the information of 60 years after the date of sale.

Summer. So, I think you see my dilemma.

May I suggest that you get in touch with Mrs. Patricia Both at the Burr Gallery, 115 West 55th St? If it can be worked out I shall be delighted to lend it to you.

Sincerely

Gifford Cochran

ANN K. BENEDUCE
103 EAST 86TH STREET
NEW YORK 28, N. Y.

Feb. 15, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

You were so wonderfully helpful with all your suggestions for the catalog cover on which I was working. They finally chose a Renoir from the Art Institute of Chicago--a good choice for their purposes--but they were interested in some of your artists, so I hope that something may develop from this later. Meantime I am returning to you the 4 Georgia O'Keeffe photographs you lent me, with many thanks. It was a great pleasure to meet you, and I did appreciate your giving me so much of your time and good advice.

Sincerely yours,

Ann Beneduce

Ann Beneduce
Fine Arts Consultant

AB/b enc.

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February 18, 1960

Mr. Jack Lawrence
229 East 52nd Street
New York 22, N. Y.

Dear Jack:

You sure are a hard guy to get. I tried all last evening and your wife was busy for two hours. On other occasions there was no answer. In any event I want to tell you that while I have tried to obtain current valuations for insurance on the prints and sculpture listed on Page 2, I have had no success as no one dealer can furnish the information.

Have you tried to obtain these figures from the dealers who sold the objects to you? There are quite a number of items that would have to be seen and all the dealers are now charging for appraisals as it has become much too prevalent for them to take time out visiting collectors' homes. I have made about six telephone calls but have got nowhere. In several cases I mentioned the actual cost prices and everyone agreed that they are about right at the present time and certainly should not be higher.

I really feel very unhappy that I can't be of much help in this case but I think you will understand that no one will commit himself without seeing the pictures, particularly now that the tax department is getting into the act because there have been a number of highly-exaggerated evaluations for gifts. Although this certainly would not apply to you, the dealers are getting awfully wary. I am so unfamiliar with the market for foreign art that I haven't even the vaguest notion of what to say. However, glancing through the list, I think that the valuations you have are sound. The names Cagli, Cinelle, and Madzi, on which you have no evaluation, are also out of my field and it might be a good idea just to add about 15% to your purchase price.

If you haven't anything better to do, how about coming to dinner on George Washington's birthday? Jack and Ruth Levine will be here. It has been a long time since I have seen you and Walter and I hope you can make it.

Sincerely,

EGH:ph

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Toledo, Ohio
February 12, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st Street
New York 30, New York

Dear Mrs. Halpert:

When I was in New York a little while ago, I looked at some paintings by Arthur Dove and you were kind enough to set aside two of them for me as I expected to be back in New York again within a couple of weeks. I find that the time has slipped by and I have had to continually put off my trip and it appears now that I will not be able to get to New York for several weeks at the very least due to pressure of more mundane matters.

Consequently, I do not think it would be fair to ask you to continue to hold these paintings for me, if you are still doing so. However, I would appreciate your noting the names of them so that when I do get back to New York I can look at them, if they have not already been sold.

I assume that you have, by this time, had the showing which included the paintings by the Hawaiian artist which you were looking at when I walked in. I hope that the show was all of the success that it should have been. I seem to have lost the notes I made on some of the ones that I particularly liked but I would not have time to consider them now anyway.

Thanks for your time and considerate help.

Very truly yours,

Julian M. Kaplan
Julian M. Kaplan
1434 National Bank Bldg.
Toledo 4, Ohio

February 18, 1989

Mr. Harry Simpson
The Chase Manhattan Bank

New York, N. Y.

Dear Mr. Simpson:

It just occurred to me that I did not give you the information regarding the other objects which you had listed for purchase. Therefore I am listing below the prices fetched at the Parke-Bernet auction.

No.	Title	Bid	Sold for
14	Three Carved Statuettes	\$80-\$100	\$130
59	Valley Forge	\$400-\$500	\$700
220	Chest	\$100	\$150
237	Seal	\$135-\$200	\$350

Incidentally, we have in the Folk Art Gallery a huge collection of early American paintings and sculpture, in many instances superior to the objects which were included in the sale. I don't know who makes the selection but it might be a good idea for this person to check through our photographic record in the event that you plan to make further acquisitions.

Thank you for having the objects picked up so promptly.

Sincerely yours,

EC:aph

W. T. Gunt

February 24, 1960

Miss Frances W. Kerr
United States Information Agency
Washington, D. C.

Dear Miss Kerr:

Would you be good enough to send us duplicates or tear sheets of whatever publicity appears in connection with our "Artists in Hawaii" exhibition. Our clipping service may not cover us completely and we would like to have these for our records.

Thank you.

Sincerely yours,

Mrs. Harry Baum

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February 11, 1960

Mr. John Reed
1650 DuPont Avenue South
Minneapolis 5, Minnesota

Dear John:

It was so nice to hear from you and you were very sweet in accusing me of demoralizing you during your recent visit. Let's try it again when you come to New York.

The information center that I mentioned was passed on to the American Federation of Arts, which is really the logical spot for it. However, a copy of this proposal is enclosed for what it may be worth to you. Indeed, it would be a fairly expensive project to organize but the maintenance would be relatively small, as one clerk could take care of it very well. I still think it would be better to let the Federation do it, now that they are really on the way of purchasing a building and establishing a much more professional organization.

What I am much more interested in at the moment is the idea of forcing the U.S.I.A. or the government to incorporate a cultural program. Because the art world cannot be very effective as a unit, my idea was to get all the Equities — Actor's, TV, Screen Writers', Musicians, Artists, etc. — to function as a unit, and a unit of great power, since in the other categories, the tax contribution to the government is really tremendous and telling. If a collective committee could be organized for two purposes — 1) to eliminate the word "red" or any communist connotation or any other political minus, and 2) to demand a Ministry of Culture similar to those in every other country in the world, to which all programs on an international scale would be voted by Congress a budget of adequate proportions.

It seems to me that a committee of this type with each of the Equity organizations contributing ratio-wise could hire a professional lobbyist who could draw up a plan and could arrange to have members of every State of the Union send in to Congress and to the President a barrage of letters addressed to individual congressmen, each letter with many signatures and that if this were done we could get quick results. I feel that this dilly-dallying, pussy-footing, griping, et cetera, has really resulted in a small series of exhibitions abroad all of which are perfectly absurd in their context. The appropriations have been reduced consistently and everyone associated with the U.S.I.A.

O/P.

No.: 93447/D/Shahn.

Onderwerp:

Bijlage(n):

's-Gravenhage, 10.2. 1960.

Mrs. Edith Halpert
Director Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

It has taken a long time before we could give you any definite information about the Shahn Exhibition, the plans for which you have so kindly discussed with Mr. Oxenaar when he visited you last year.

The situation is now as follows: both Mr. Sandberg and I would like to have the show. If possible we would like to arrange it so as to have the show in Amsterdam in June and July and afterwards in the Hague in August and September. We felt that this would perhaps be the best time of the year, especially for the lenders.

As far as possible we will follow the tentative list made up by Mr. Oxenaar with your expert help. Within a short time from now we will send out letters to all the lenders. Would you like to receive copies of those letters and could we possibly ask you to be so kind as to assemble the pictures for us in the U.S.? Naturally it is a matter of course that all expenses are for our account.

I suppose that it will be easier to arrange shipping and insurance in Holland. The insurance rates are lower here and the Holland America Line is always very helpful.

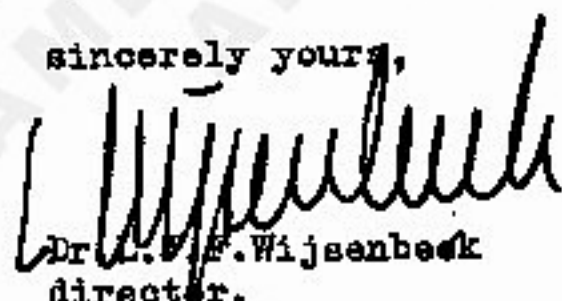
By the same mail we will inform Mr. Shahn of our plans.

Enclosed you will find a copy of the tentative list of works.

Please let me say how much we appreciate your generous cooperation and how grateful I am for the assistance you and your staff gave us already.

Hoping to hear from you,

sincerely yours,


Dr. L. F. Wijsenbeek
director.

Met 83211

February 23, 1960

Dr. Mary F. Williams, Chairman
Department of Art
Randolph-Macon Woman's College
Lynchburg, Virginia

Dear Dr. Williams:

My attention has just been called to the fact that the two Jack Levine paintings HUMANIST and SCHELOMO promised to you for your exhibition are to be picked up early next week.

I cannot tell you how distressed I am to learn this, as both paintings are now included in an exhibition of paintings and sculpture from my collection now current at the Corcoran Gallery, where the show is to remain until the end of this month.

If you are willing to pay for packing and shipping charges from Washington, I shall telephone immediately in the hope of withdrawing the paintings and having them shipped to you at once — I hope they will reach you in time for the opening. There may be a rapid trucking service from Washington to Lynchburg, or, since one of the paintings is very small and THE HUMANIST measures 35 x 27½, perhaps this can be handled by motor. Won't you please wire me on receipt of this letter.

Again I want to express my deep regret and hope that everything turns out well. My best regards.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 11, 1960

Mr. L. T. Sainsbury, Assistant Manager
R. Hill & Son Ltd.
Kent Street
Newmarket, Auckland, N.Z.
New Zealand

Dear Mr. Sainsbury:

In reply to your inquiry, I want to advise you that
The Princeton Press has delivered to us the entire
stock of "ABC FOR COLLECTORS OF AMERICAN ART" by
John L. H. Raur.

Because the Foundation underwrote this publication,
the price is only 25s per copy, with a reduction to
20s per copy on purchases of 50 to 100, and 15s each
in quantities of 100 or more.

If you will let us know your wishes in the matter
we shall be glad to carry them out promptly.

Very truly yours,

EGH:pb

Plus fort.

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr & Mrs.

- ✓ *1. "East Twelfth Street" Coll. Albert Hackett
10664 Bellagio Road
Los Angeles,
Calif.
- *2. "Four Piece Orchestra" Coll. Mr. S.J. Perelman
120 East 58th Street
New York City
- ✓ *3. "Girl Jumping Rope" Coll. Mr. & Mrs. Stephen Stone
180 Elgin Street
Newton Centre,
Mass.
- *4. "Death on the Beach" Coll. Mrs. Sidney Berkowitz
29 East 64th Street
New York City
- *5. "Peter and the Wolf" Coll. Mrs. Aline B. Saarinen
Bloomfield Hills,
Michigan
6. "Willis Avenue Bridge" Coll. Mr. Lincoln Kiratein
Gift to Museum of Modern Art
(Will you please contact Museum
directly for photograph)
7. "Joy Continuous Mining Machine" Coll. Carnegie Institute
Pittsburg,
Pennsylvania
(We have no print of this painting -
will you please contact the
museum directly)

(*) Items we are sending you directly - in several days -

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

1201

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NAO28 PD AR ROCHESTER NY 15 1003AME

1960 FEB 15 AM 10 31

MRS EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST

CAN YOU HELP US AGAIN TO REACH ABRAHAM RATTNER HAVE
WRITTEN HIM FORMER HOME ADDRESS WITH REQUEST TO JURY
REGIONAL EXHIBITION PLEASE WIRE COLLECT IF PRESENT
ADDRESS

GERTRUDE MOORE MEMORIAL ART GALLERY

SENDER
WAITING



TELEGRAPH ANSWER

WELCOME SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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February 11, 1960

Mrs. Joseph L. Tucker
102 Aberdeen Place
Clayton 5, Missouri

Dear Mrs. Tucker:

At last our photographer has delivered the two prints of the Graves referred to in my letter of February 2nd. These are now enclosed. The prices are listed below.

Morris Graves OFFERING 1957 \$1100.
Sumi and gold leaf 13 $\frac{1}{2}$ x 17 $\frac{1}{2}$

Morris Graves FOREST PLANTS #27 1957 \$600.
Sumi ink 11 x 19

I have set aside these two paintings for your consideration and would appreciate hearing from you at your earliest convenience. If you are not interested, won't you return the photographs; if you are, I should be glad to send you either picture on approval with the proviso that you assume the expense of packing and shipping.

Sincerely yours,

EGH:pb
Enclosure 5

February 23, 1960

Mr. Tom Slick
National Bank of Commerce Building
San Antonio 5, Texas

Dear Tom Slick:

Having just received an official document from Peat, Marwick, Mitchell & Co., my attention was called to the fact that we have a note from you dated (for payment) May 15, 1961. We find this document but it just occurred to me that one of these days O'Keeffe will really flip when she realizes that she has not been paid for this picture at the very special price as of March 1958.

Since this is the first note we ever received, I was very amateurish about the matter and did not realize that O'Keeffe, well-trained by her brother-in-law Robert Young, would be horrified with the idea.

If it is at all possible, can you pick up the note in advance of the date, even if it is necessary to do this in several instalments. I am sure that she would be more interest-conscious than I am and would be astonished that I forgot about this transaction entirely since the bookkeeper filed the papers two years ago.

I hope you don't mind my writing you about this but I feel that you will understand.

I am so sorry that you missed our Hawaiian exhibition but we are holding a few of the paintings in the gallery and will be glad to show them to you when you call. I hope this will be very soon.

My very best regards.

Sincerely yours,

EGH:pb

2

February 22, 1900

Mr. Malcolm J. Bosse
40 Perry Street
New York, N. Y.

Dear Mr. Bosse:

I am very eager to know whether the Zorach sculpture shipped from the University of Miami has reached you. If so, won't you please sign the enclosed and return it to us?

I hope that you are now enjoying this very handsome example — and that I shall have the pleasure of seeing you and Mrs. Bosse very shortly.

Sincerely yours,

EGH:pb
Enclosure

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Office of the Head: Division of Art & Archaeology

THE ROYAL ONTARIO MUSEUM

100 Queen's Park, Toronto 5, Canada. Walnut 3 6611 Cables: ROMA-Toronto

February 15, 1960

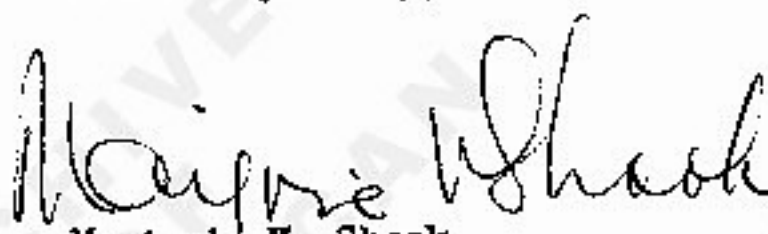
The Downtown Gallery Inc.,
32 East 51st Street,
New York 22, N.Y.,
U. S. A.

Dear Sirs,

The Loan Form for the two posters by Ben
Shahn which have been so very kindly lent to this
Museum for our Poster Exhibition, has now been signed
and I enclose the green copy for your records.

Thanking you, I am,

Yours very truly,



Marjorie V. Shook
Assistant to the Registrar

S/
Enclosure

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Memorandum from Lawrence Allen

Telegram 2/18/60

Have in my possession checks for \$140

Kaster - \$1300 Webb

EXH

February 24, 1960

Mr. Ben Norris
University of Hawaii
Honolulu 14, Hawaii

Dear Mr. Norris:

I hope you will forgive me for this long delay in answering your very nice letter. The activities in this gallery, plus intermittent trips, local lectures and articles, give me little opportunity to attend to my mail.

Many thanks for sending me the slides. I was very much impressed with these new paintings and liked especially the following: Warm Wind, Koolau III, and Koolau VI.*

As you may know (and Carl Wright has a number of the reviews), the exhibition was very well received and especially so since most of the critics have limited themselves entirely to one-man shows and the museum activities. The attendance was enormous and the experience has been most gratifying, combining the most pleasant vacation I have had in many years, meeting so many delightful people, and the pleasure of being surrounded with the paintings I selected.

At the moment we have arranged a large group exhibition combining one example by each artist on our regular roster with a painting each by all the participants in the Hawaiian exhibition and some other "younger" artists.

I hope that there will be advantageous reverberations subsequently as museum directors from various parts of the country visited the Hawaiian show during the period when they were in New York for the College Art meetings.

My very best regards to you and Mrs. Norris.

Sincerely yours,

EGH:ph

* I am keeping the slides of these and returning to you the slides of Koolau I, II, IV, and V.

February 23, 1960

Miss Sally Kerff
1323 Ashbury Avenue
Winnetka, Illinois

Dear Miss Kerff:

On February 2nd I sent you a photograph of the Rattner
painting entitled MOSES. I am very curious as to whether
this is the picture you had in mind. If not, won't you
please return the photograph for our files and perhaps
you can give me a better indication of your wishes.

Sincerely yours,

EGH:pb

Mr. John Reed

February 11, 1968

- 2 -

is terrified lest some corny congressman is apprised by the Artists Professional League that one or more of the artists passed the John Reed Club at the age of sixteen.

I should very much like to talk to you about this in greater detail as I feel most inadequate at this time with all the things I have to do and with my declining energy in making personal calls or writing to the people involved. Some of the names that have been suggested to me are Peggy Wood of ANTA, Ralph Bellamy of Actors' Equity, et al., but I really can't handle this thing by myself. What do you think?

Please bear this in mind and perhaps when you and Dorothy come to New York, we can sit down and talk this whole thing over. Something must be done and soon, particularly since this is an election year.

Meanwhile I send you my best regards. The you is plural.

Sincerely yours,

RGR:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Ally

February 11, 1960

Mrs. E. M. Jette
Burgess House
Sebco, Maine

Dear Mrs. Jette:

You were very nice to send me your charming letter.

As you may recall, I declined to serve as a member of the committee although I was very much honored when I was asked. The reason for the former is that actually I can be of very little help. In my position as a dealer it is impossible to solicit funds from my clients. This I am sure you can understand. Although I succeeded in getting a number of members for the Whitney Museum organization of "Friends," this was purely a local matter and the persons involved felt that they had something to gain by making the annual contribution of \$250 — in the way of advice from the museum, loans of paintings, and so on.

Needless to say I am very enthusiastic about your program and should be glad to help personally, but I cannot undertake to ask for any gifts. I do hope you will understand.

If there is any other thing I can do to be of service, please do not hesitate to call on me.

My very best regards.

Sincerely yours,

EGH:ph

February 23, 1980

Mr. Abraham Ratner
83 rue de la Tombe Isseire
Paris 14, France

Dear Abe:

I was delighted to hear from you at last and immediately got in touch with Reisel who is becoming very restless.

When you undertook the job, as I understand and as I know in relation to other artists who carried out similar commissions for N. W. Ayer, the arrangement was that a sketch would be submitted and if not acceptable would be paid for with no further obligation on either part. However, if accepted, the artist would execute it in whatever medium was agreed upon, when he would be paid \$1000. This has been the routine procedure and from what I learn from Reisel you accepted it as is.

Therefore, I suggested that you choose, if you so desire, to carry out the original project of just completing a painting based on the sketch and be paid accordingly, without getting involved in any additional complications. On the other hand, since the cartoon for the glass panel and its small dimensions would be equivalent to a painting, and since you would not be involved in the actual execution on the glass nor the supervision, if you preferred to follow the simple routine of just having Rambusch execute it and send the bill directly to N. W. Ayer, I frankly see no serious problem or any problem, for that matter. On the other hand, if you would prefer to examine the small panel before delivery, there should be some compensation for this but it would be rather small as they request no changes whatsoever. As a matter of fact, Reisel offered to have a blow-up made of your original sketch to the final dimensions and send the sketch to you so that you could be guided accordingly by the color notes without making any alterations.

Frankly, if I may say so, and having observed you in connection with the Flint job, I believe you create unnecessary problems for yourself. Life can be very very simple if you care to make it so. Furthermore, I see no relation whatsoever between the two jobs. The Flint project is an enormous one involving, as you experienced, practically a solid year of work, and that too could have been simplified if you merely concentrated on the cartoons and supervision without taking on the involved mental work which is outside your sphere etc. The Ayer commission is a very simple one which everyone has followed in the past without creating a problem. Thus I repeat, you may choose the straight painting alternative or the cartoon. And remember that you undertook this commission originally with no prospect as far as the Ayer people were concerned of an actual window.

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February 12, 1960

Mrs. Herbert H. Ringold
1204 Stratford Avenue
Melrose Park, Pennsylvania

Dear Mrs. Ringold:

In response to your inquiry of February 3rd, we are sorry to have to report to you that the entire edition of the Ben Shahn silkscreen entitled Silent Music has been sold out for several years now and from our experience to date there would seem to be very little likelihood of of a copy's turning up on the market for resale.

Thank you for thinking of us.

Sincerely yours,

Margaret M. Babcock

February 12, 1960

Dear Mr. Lane:

A museum is organizing a Desmeth Exhibition and Mrs. Halpert is very eager to have the two water-colors you have included. Will you kindly have them shipped to us at your earliest convenience. And, do come in to see us soon.

Sincerely yours

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Mr. Robert P. Giffing, Jr.

February 16, 1968

- 2 -

For your information, we promptly paid the Air Express bill and the insurance bill.

I am writing to you about this as we have just received a duplicate bill from the air line and have called their attention to our payment as of January 4th.

How about taking a little trip to New York? It would be swell to see you and I am sure that we could accomplish a great deal more as a duo. It will be wonderful to see you.

My best regards,

Sincerely yours,

EGH:pb

Enclosures

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February 23, 1960
(Dictated Feb. 22)

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate and Ball Streets
Columbia, South Carolina

Dear John:

So you should talk. Here I am on the birthday of our greatest hero and first president, sitting at my little Ediphone instead of eating cherry pie at "21." In any event, every dame I meet exclaims, "What an interesting life you must lead." They should work so hard!

I was so amused to learn that you too had been at Eleuthera. When I returned from my vacation there the winter of '58 (were you by any chance at French Leave?), I saw no reason whatsoever for fussing around with papers indoors. That certainly was a heavenly place and since I had told everyone at the hotel that I was just a rich old dame who traveled to kill time, I was left strictly alone for at least the first five days, until I was discovered as a career woman.

Having learned years ago that battling with a large corporation gets you nowhere, I shall let the telegram charge rest and will collect it in my next dividend check. Naturally I am very pleased that you were relaxed enough to be calm about the situation. Under the circumstances, I promise you even a better exhibition than I had originally planned. Won't you remind me at least a month ahead in relation to the new schedule, but I do hope it will not be October when we get the largest attendance in the year, and when, with our very limited stock we should have all our goods available. Nevertheless I will cooperate to suit your convenience.

I look forward to your next visit and do make it longer than the last time.

Happy George Washington's Birthday.

Sincerely yours,

EGH:pb

Rome, February 15, 1960

Mrs.
Edith G. Halpert
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

thank you very much for your
kind letter of January 14, and for the two
photographs in black-and-white.

I hope you have received the
U.S. Postal Money Order for the color transparency
of "Parable 1958". If not, will you please
inform me.

I have now given the order of
payment of 3 dollars for the two photographs in
black-and-white and your postal expenses. This
should reach you in about three weeks.

I enclose a list of questions,
hoping that you will forgive me for the time I
take you again. Your help has been extremely
precious to me, and I wish you will give me
sometimes the opportunity to be useful to you.

With sincere gratitude

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Roma (Italy)

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February 12, 1960

Mr. Henry J. MacMillan
118 South 4th Street
Wilmington, North Carolina

Dear Mr. MacMillan:

Because we have had insufficient material to work with, the promotion of Kuniyoshi's work has been considerably hampered. I realize, however, that your patience must be tried by this time and have decided, therefore, after consulting with Sarah Kuniyoshi, that we should send you a check at the price you stipulated. This is now enclosed. Would you be good enough to return the copy signed for our records.

Again, thank you for being so patient. My very best regards.

Sincerely yours,

EGH:pb
Enclosure

Mr. Martin Friedman
Walker Art Center

February 11, 1968

- 3 -

be reached at The Brett School, Dingman's Ferry, Pennsylvania, is in pretty bad condition and I would suggest that it be omitted, as well as

Interior Still Life

belonging to Mr. and Mrs. Greenbaum, which, too needs considerable attention before it is shown.

To make up for these omissions, I would suggest the following:

✓ Edge of City, 1943, oil, 20 x 36, Collection of Joseph Hirshhorn.

Near Avenue A, 1933, oil, Collection of The Metropolitan Museum.

In the Cabin, 1947, oil, 45 x 36, Courtesy of The Downtown Gallery.

I forget to mention that

Still Life (The Desk) has been photographed and we can obtain a print for you from Baker. OK

PRESTON DICKINSON

Since the list is so small, I am making a few suggestions, and photographs are being sent to you under separate cover.

CHARLES SHEELER

Church Street "El"

Mrs. Horter can be reached only through the Philadelphia Museum. As a matter of fact, I am quite sure that this painting is in the museum's custody. Suppose you write to ^{du}Marcel directly. I do this

Staircase Doylestown, belonging to Matthew Josephson is also in very poor condition and I would suggest that you drop it. Incidentally we have no photograph nor any record of one.

Manchester, 1949, belongs to the Baltimore Museum, Edward J. Gallagher, Jr. Collection.

Now if I may make some suggestions, I would really eliminate Upper Deck which is one of the paintings that Sheeler and I don't feel too happy about, but please don't tell Fogg Art Museum. The same is true of Rolling Power, owned by Smith College. And I would much prefer for 1955 to see Composition Around White substituted for Barb Decorations owned by Sylvan Lange. The former is in the Collection of Mr. and Mrs. Malcolm G. Chase, Jr., 99 Power Street, Providence, Rhode Island. I should also like to see one of the New York paintings included. The best in the series is

New York #2, 1951, oil, belonging to the Munsen-Williams-Prestor Institute. Of course the Golden Gate, 1955, is the Collection of

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SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • SAN FRANCISCO 2, CALIFORNIA • HEMLOCK 1-2040

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JAQUELIN H. HUME, *Treasurer*
GRACE L. McCANN MORLEY, *Director on Leave*
GEORGE D. CULLER, *Associate Director and Director-Elect*

February 18, 1960

Miss Ann S. Brown, Registrar
UCLA Art Galleries
University of California
Los Angeles 24, California

Dear Miss Brown:

We have received a letter from Mrs. Halpert of the Downtown Gallery in which she brings to our attention the damage incurred to the Dove painting "OCTOBER, 1935". Mrs. Halpert reports the damage as "superficial", but does wish, of course, to have the repairs handled by someone competent - namely, Mr. Sheldon Keck in New York.

As you know, insurance was in your hands, and the damage will have to be reported to your insurance company. In addition, Mrs. Halpert calls attention to the condition of the frames of eight of the small abstractions, six dated 1910, one 1913, and one 1917, which came back to her in bad condition. The frames were new when the paintings left her hands.

You will want to write to Mrs. Halpert regarding this matter. If there is anything we may do to assist you, please let us know.

Sincerely yours,

Katherine Baker
Administrator

KB:j

cc: Mrs. Edith Gregor Halpert
Mr. Harry Baker, Registrar,
S.F.M.A.

Prior to publishing information regarding sales transactions, registrars are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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February 18, 1960

Miss Genie Ernoyan
5212 South Kimbark Avenue
Chicago 15, Illinois

Dear Miss Ernoyan:

Thank you for your letter.

Shahn's serigraph "Wheatfield" is no longer available as the edition is completely sold out. However, we have written to two museums requesting that they return the prints to us which they have on consignment. If we should be successful in getting these back, I shall communicate with you promptly.

Sincerely yours,

EGH:pb

Gemeentemuseum 's-Gravenhage

Stadhouderslaan 41 / Postbus 72 / Tel. 314181

W/P.

No.: 93827/D/Shahn

Onderwerp:

Bijlage(n):

's-Gravenhage, 22 Febr. 1960.

Miss E.G. Halpert
Director Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert,

Thank you for your kind letter of February 16th. I am so thankful that you like to cooperate in the Shahn Exhibition. I hope that you have seen Mr. Sandberg now and that you made a definite program for the exhibition.

We are very glad to be able to cooperate in this matter and I am sure that the exhibition will be a great success. As soon as I have compared notes with Mr. Sandberg, who will be back by the end of the month, I will write you again.

Thanking you again, I am

sincerely yours,



Dr. L. F. Wijsenbeek
director.

DIENTST VOOR SCHONE KUNSTEN DER GEMEENTE 'S-GRAVENHAGE

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February 18, 1966

Mr. Walter Reinold, Director
Mr. W. Ayer & Son
West Washington Square
Philadelphia 6, Pennsylvania

Dear Mr. Reinold:

Please don't think that I am being forgetful or inefficient. I am still waiting to hear from Abe, to whom I wrote a long, detailed letter suggesting that he let Hambrecht execute the panel -- or that he execute a painting rather than the cartoon for the stained glass. The moment I get word from him or either I shall telephone you. If it is very urgent, I will cable at once. Won't you please let me know.
My best regards.
Sincerely yours,

I shall follow through on the requests to the hope that the museum and collectors will find them as valuable as I do. I am sure that a number of them will not be available as so many exhibitions are being organized annually and all of them include paintings and drawings by Hirsch. In any case, as replies reach me, I shall be glad to suggest substitutes. In several instances there are similar works which will make excellent replacements. Unfortunately the exhibition is to be held during the summer months when it is very hard indeed to obtain loans as collectors make a practice of leaving their homes for travel during the period and are more amenable to cooperating with museums for exhibitions.

I did not have an opportunity to discuss the matter with Mr. Hambrecht, can you tell me whether the sketches will be prepared by you or by the artist? so that I may arrange to send a set of photographs to the correct destination.

Ben Shahn is now abroad. The last I heard was from Australia but I have to phone to cover a good part of the world and may be in Holland in time for one of the two openings. No doubt he will communicate with you en route.

I look forward to hearing from you. And again, I want to express my pleasure in having the show at your museum.

Sincerely yours,

HMB:ph

LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS - ENGINEERS
333 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

February 17th, 1960

RANDOLPH 6-7350

JERROLD LOEBL, F.A.I.A.
NORMAN J. SCHLOSSMAN, F.A.I.A.
RICHARD H. BENNETT, F.A.I.A.
HARRY R. HORTMAN, A.I.A.
WILLIAM J. MARTHUR, A.I.A.
FRANKLIN R. SMITH, A.I.A.
CALVIN JAY TOBIN, A.I.A.
PO HU SHAO, A.I.A.

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Upon my return from the West Coast I found your letter of January 20, regarding Abe's painting "Job #4" and therefore I am enclosing my check in the sum of \$1620.00 which is the \$1800.00 you quoted me less ten per cent. I am not going to bother Abe for any differential in price and I am accepting your word as this is the best that you can do.

My wife joins me in sending our very best regards to you.

Sincerely yours,


Jerrold Loeb.

Enc:

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NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

February 24, 1960

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Att.: Miss Edith Gregor Halpert, Director

Dear Miss Halpert:

Thank you for your letter of February 23rd concerning the O'Keeffe painting.

We still have in stock some 2200 copies of the original edition of the 2597. According to the agreement, royalty will be paid after the sale of 508 copies.

We have the same arrangement covering the "WHITE FLOWER". Here we have 600 copies left of the original edition of 1062. Although no royalty is yet due on either picture, we were negligent in making an inventory report semi-annually.

The sale of neither reproduction is particularly impressive. However, I think in time our printing costs will be recovered and royalty payments will start.

Sincerely yours,
NEW YORK GRAPHIC SOCIETY

R. Daugherty
Robert Daugherty

RD:hg

memo

Reynolds
date

2/11/60

from **Paul Rugile**

to Edith Halpert

*Eldorado
5-7700*

Please look over the attached release on
William Zorach and let me have you comments
and/or changes by tomorrow morning latest.
Thank you.

Paul Rugile

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 11, 1960

Mr. James J. Rorimer, Director
The Metropolitan Museum of Art
Fifth Avenue at 83rd Street
New York, N. Y.

Dear Mr. Rorimer:

Looking at the enclosed catalogue which represents my first breakdown in making a fairly large loan to one museum, I recall that at one time you were interested in having a Folk Art Exhibition at your Junior Museum.

As you probably know, I have a very comprehensive collection of folk art including some fascinating examples produced by "juniors." As a matter of fact I once had an exhibition called "Children in American Folk Art" and a catalogue of this exhibition is also enclosed.

At the moment the majority of the examples in my personal collection are in New York as I dare not leave the paintings, in particular, in my Connecticut home where I enjoy them during the summer. The material is in a New York warehouse and I have a pretty complete photographic record in my office.

If you are still interested in the idea or if you would like to have Miss Louise Condit go over it, I shall be glad to cooperate with the understanding that no such loans can be made during the summer months, that is, from June through September. Any other time of the year would be satisfactory.

If this brainstorm is of any interest to you, won't you please let me know.

Sincerely yours,

EGH:ph
Enclosures (2)

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Mrs. George C. Lee, Massachusetts	Mrs. Vanderbilt Webb, New York

AFA

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

10 February 1960

Dear Edith:

The Battles and I will be in New York from the 17th until the 20th of February. Already, their evening schedule is filled but we hope that we can have an early drink with you - say about 5:00 o'clock - on the 18th or 19th.

I shall call you as soon as I arrive to find out if we can see you on either of these two nights.

'Til then, all my best good wishes. I hope that the time will be convenient for you.

Cordially,

May

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February 10, 1968

Mrs. Colin Chandler
647 West 106th St.
Chicago, Illinois

Mr. Theodore J. E. Gaston
Executive Secretary
Print Council of America

100 Madison Avenue, Village of a White Horse Inn at
New York 17, New York
in three paintings by Abraham Maitland.

Dear Mr. Gaston:

If the photographs of these paintings have not
been sent, please to enable me to do so.
Thank you for your letter of February 11th.
I would be glad enough to return the photographs
as I did not have time to answer promptly. I
thought it best to send the check which had
already been prepared by our bookkeeper who
discovered the error.

Sincerely yours,

My best regards.

Sincerely yours,
Margaret M. Debeaux

ECM:ph

Handwritten notes and signatures:
1. The ...
2. ...
3. ...
4. ...
5. ...
6. ...
7. ...
8. ...
9. ...
10. ...

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 18, 1936

Mr. Gifford Cochran
North Salem
New York

Dear Mr. Cochran:

We are planning an exhibition which will include the work of Barnett and I wonder whether you would consider lending us the painting in your collection.

Of course we shall assume all the expenses involved in transportation and insurance premium. And needless to say, we shall be most grateful to you.

A card is enclosed for your convenience in replying.

My best regards.

Sincerely yours,

RGH:pb
Enclosure

galerie hybler

Copenhagen, 18. February 1960.

Miss Malpert,
Downtown Galerie,
32 E. 51,
New York,
U.S.A.

Just a note to tell you if you remember that I visited you in New York and where you promised me an exhibition of graphic of the painter Ben Shahn and I am interested to have th is exhibition this year.

H oping to hear from you very soon.

Yours faithfully,

Galleri Hybler
Bredgade 53

Steer Hybler

recommending poverty for a sculptor or a painter but I sure hate the idea that Ben Shahn took off for seven months during what I consider a very crucial period in his career to take a trip around the world and that Marguerite Zorach has dragged Billy to Guatemala for a first-class vacation. All I can say is that the artists are damned lucky that I refuse to write about my experiences in the art world. And so if you see the Rattners, will you please ask them to cable me or something so that I know where in the hell I can reach them?

Tomorrow night I am seeing the Camus play and hope that it will be as good as I anticipate. It is horrible to admit, but I just can't seem to find time to do any reading and am now determined to spend the two summer months in Newtown and lead an old-fashioned life once again. Talking about writing, I was very interested in getting a very interesting report on THE HOUR GLASS from a very bright young man today. I hope your new book is coming along rapidly as I am dying to see you and while I probably won't understand your English when you return, Virginia, I'll try my darnedest. I am running off my record and so will close with love to both of you and to little Holly. How I miss her. Do let me know when you plan to return to the U.S.A.

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THE JOE AND EMILY LOWE ART GALLERY

UNIVERSITY OF MIAMI • CORAL GABLES 46, FLORIDA

OFFICE OF THE DIRECTOR

February 8, 1960

Miss Edith Halpert
The Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of February 5th. Mrs. Kowalchuk is now out of the Gallery. In this "buggy" time of year, one never knows who will be absent.

The Zorach sculpture has been shipped to Mr. and Mrs. Bosse. It left the Gallery on February 4th, under Railway Express #80-33-18. It was sent collect. Should there be any discussion regarding the matter, please send us the billing.

Mr. and Mrs. Bosse were most generous to allow us to have the handsome piece for the duration of the Zorach Exhibition. It was greatly enjoyed by our many visitors.

Sincerely,

C. Clay Aldridge
C. Clay Aldridge,
Director

CCA:nb

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POV

Brady School

MRS. HOLLISTER STURGES
430 EAST EIGHTY-SIXTH STREET
NEW YORK 28, N. Y.

Re 42769

Dear Miss Hollister -

Thank you ever so
much for the loan of the
three paintings. They look
extremely handsome in
the exhibition - everyone is
raving about them.
Among the others that we
have are a Kuniyoshi,

February 18, 1960

Mr. Jarrold Loebl
Loebl, Schlossman & Bennett
333 North Michigan Avenue
Chicago 1, Illinois

Dear Mr. Loebl:

In going through my follow-up folder I found a letter addressed to you on January 20th and wonder whether you have had an opportunity to discuss the matter with Mrs. Loebl and to make a decision regarding the painting.

As you know, the Ford Foundation has underwritten a large exhibition of Abe's work and our gallery stock is rather limited since Abe has sent us no paintings for a good many months.

Naturally I hope that you have decided to retain for your collection JOH #4 but I should very much like to hear from you in this connection at your convenience.

With best wishes,

Sincerely yours,

EGB:ph

February 9, 1960

Mr. Gudmund Vigtel
Assistant to the Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Vigtel:

As per your request, I am enclosing a marked catalogue of the Halpert Collection designating where the items are to be returned. Everything marked with a "W" is to go to the warehouse. All the other exhibits are to be returned to the gallery with the exception of the Dove "Rhapsody in Blue" and the Zorach bronze "Victory". (See instructions for these below).

All the folk art goes to the warehouse with the exception of the Hen Pheasant weathervane and the Bellamy Eagle. These two sculptures are to be returned to the gallery.

Please deliver the Dove "Rhapsody in Blue" to me, wrapped in a small package, so that I can carry it on the plane with me when I go to New York. The Zorach large bronze torso, "Victory", is to be shipped without its base, fast freight, express charges collect, insured for \$500, to

Mr. Louis Regenstein, Jr.
3961 Tuxedo Road, N. W.
Atlanta, Ga.

Would the Corcoran take care of the packing for us? We should be most grateful. The base of the Zorach is to be returned to us.

I hope all this is clear. If there are any questions, please call me at home.

With kind regards,

Sincerely yours,

Nathaly C. Baum

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Joseph L. Tucker
102 Aberdeen Place
Clayton 5, Missouri

February 13, 1960

Dear Mrs. Walpert,

Enclosed are the Graves photos
which you were kind enough to
send us. We are not interested
in these particular works, but
should you ever have an
earlier, larger Graves painting,
please let us know.

Yours Truly,
Jan S. Tucker

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELIER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SEIDEN B. DAUME - MRS. LIDSEL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

Phone Temple 1-0360

Feb. 23, 1960

Miss Margaret M. Babcock
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Miss Babcock:

Just two words to tell you that we will send you
a copy of the Keene Collection of American Folk
Arts, with Mr. Richardson's compliments, as soon
as it is out, possibly early next week.

Sincerely,

Paul L. Grigant

Paul L. Grigant
Chief Curator

PLG:h

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arts in society

The University of Wisconsin
University Extension Division
Madison 6, Wisconsin

22 February 1960

Miss Edith Halpert
Director of the Downtown Gallery
32 East 51 Street
New York City, N. Y.

Dear Miss Halpert,

Attached please find three copies of the Winter issue of Arts In Society, which carries the Ben Shahn portfolio which you made available to us.

This is a very rich contribution to Arts In Society and we are very grateful to you for your efforts in securing it for the publication. We would be very interested in the portfolios of other artists which you may represent. Please let us know if you could arrange at least one or more such presentations in our journal.

Thank you.

Very Cordially yours,

Edward L. Kamarek

Edward L. Kamarek
Editor

ELK/ob

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

February 22, 1960

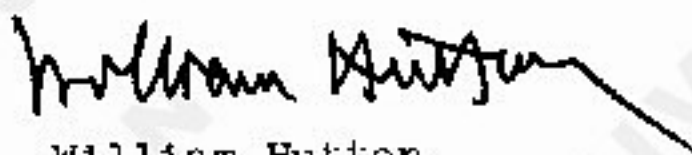
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I understand from Mrs. Paul Block of Toledo that she acquired from you her picture by Ben Shahn, Scorn.

We are planning to include it in an exhibition opening here on March 1. As she did not have information about the picture conveniently at hand, I wonder if you could let us have any material from your files that would be helpful--the date of the picture, interpretation of the subject, and any remarks Shahn may have made about it. Anything you could send us would be greatly appreciated.

Sincerely yours,



William Hutton
Assistant Curator

WH:mf

*For reply
See Block*

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GIFFORD A. COCHRAN
DVIDO, FLORIDA

Feb. 23. 1960.

Dear Mrs. Halpert.

I received your letter re the
Harnett this morning. You do
not mention when you will want
it which makes it difficult for me
to answer.

The picture is at the moment in
New York and will be shown in an
exhibition of American painting at
the Burr Gallery this spring.

Then it is due to go to the
Farnsworth Museum in Rockland,
Me. for a similar show this

February 19, 1960

Mr. Douglas Gersline
41 Central Park West
New York 23, N. Y.

Dear Mr. Gersline:

closed with letter

Mrs. Halpert has asked me to acknowledge with thanks your letter of February 17th and to tell you of the change in policy instituted a number of years ago at The Downtown Gallery which was the result of her decision to concentrate on the few artists whose names are printed below. She appreciates your thinking of The Downtown and hopes that you will find a happy association with one of the many other galleries in New York that are always eager to add to their rosters.

Sincerely yours,

Margaret M. Babcock

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February 19, 1966

The Women's Committee of the
Detroit Museum of Art Founders Society

The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan

Dearest

Mrs. Halpert has asked me to thank you for your kind invitation to attend the opening view of the Ruth and James O. Keene Collection of American Folk Arts and to express her regrets that she will be unable to be present for this occasion.

She wonders whether it would be possible for you to send her a catalogue of the exhibition and would very much appreciate your courtesy in doing so.

Sincerely yours,

Margaret M. Bueck

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February 23, 1930

Mr. N. J. Ruben
Hemlock Press Clippings
330 Tompkins Avenue
Staten Island 4, N. Y.

Dear Mr. Ruben:

I thought you would be interested in the fact that to date we have received no clippings from the Honolulu or from the Minneapolis papers. I am referring to my letter of February 2nd and your prompt reply dated February 4th.

Sincerely yours,

EGH:ph

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

12 February 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

You know, I sometimes think it is harder to go away on these hilarious so-called "restful" vacation trips to the Elysian fields of some outer Bahama island - and then have to come back to catch up with the humdrum of life, than it is just to stay right on at home and do your day-by-day work.

I have at hand your letter of February 2nd and my Secretary's reply of February 3rd to it concerning our NEW YORK GALLERY: THE DOWNTOWN GALLERY exhibition. In all truth, Edith, we are very flexible; and just before I left, it occurred to me that there must be something wrong with my communications to the Downtown Gallery. Ergo, compensating instructions were left right behind to take up the lag. I certainly hope you get your money back on your phone bill for that telegram, though, because none has been received to date.

Obviously, I dislike missing the brilliant highlight that the Downtown Gallery would have been to this project, but the mix-up in communications is one that happens to all of us; and please understand that I am neither "cross" nor in the least upset. The only thing is that there is no room on our schedule for the postponement to April. Let us simply make a mental raincheck of initiating our Fall season with "THE DOWNTOWN GALLERY", probably in October. Naturally, I will communicate with you on this as soon as the NEW YORK GALLERY plans for the Fall become a little more finalized.

Every time I look at this desk of mine I haven't the least idea why I ever returned to it from Eleuthera. Maybe I will just throw the whole damned thing in the wastebasket and go right back to that beautiful white coral beach. At least it should be better at this season of the year than your little Connecticut farmland.

I will see you sometime when the slush lets up in Yankee land, and we can lay some more plans.

JRC:LSB

Cordially yours,
John Richard Craft, Director

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MRS. EDGAR C. SCHENCK • 161 HENRY STREET • BROOKLYN 1, NEW YORK

February 9th 1960

Dear Edith,

The Jewish Museum accepts with what appears to be real gratitude the Rattner drawing "Moses" and I am very pleased all around. I am no end grateful to you for beyond-the-line-of-duty help and cooperation, and enclose my modest check with real pleasure.

I survived California and am off to Northampton for a few days. Will be in to see your Hawaiians soon.

Love,

Betty

Mr. Zorach's current commission will be executed in clay for casting into aluminum. His first aluminum casting was "Spirit of The Dance", commissioned by Radio City Music Hall in 1932.

Mr. Zorach becomes the fourth sculptor of renown to execute a work of art for the Reynolds foundation since the award was instituted in 1957. The others are:

Seymour Lipton, whose sculpture, "Herald", was presented to the architectural firm of Yuncken, Freeman Brothers, Griffiths and Simpson of Australia for the Sidney Meyer Music Bowl in Melbourne, which won the 1959 award.

Jose de Rivera, who shaped a graceful abstraction from a slender rod of high purity aluminum, which went to six Belgian architects who designed the "Transportation Pavilion" at the Brussels World Fair, which won the 1958 award.

Theodore Roszak, creator of the first award symbol, which went to three young architects of Madrid, Spain for their design of the Visitors & Factory Lounge Center for S.E.A.T. Automovil Factory, Barcelona.

###

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February 12, 1960

Mr. Lee Ault
39 East 79th Street
New York, N. Y.

Dear Mr. Ault:

Some time ago you asked me to communicate with you when the Weber painting LA PARISIENNE of 1907 was returned to us from the exhibition. The painting is here now and I should be very glad to show it to you at your convenience.

I look forward to your visit.

Sincerely yours,

RM:ph

February 23, 1960

Mr. Alexander Tillotson, Director
The Mulvane Art Center of Topeka
Washburn University
Topeka, Kansas

Dear Mr. Tillotson:

October 1960 would be quite all right for the Shahn print exhibition and the exact date is not essential at the moment. However, please give me one month's notice so that we can assemble the material. The editions, incidentally, are getting lower and lower, but we are retaining a complete set or two for exhibition purposes.

Although I never attended a College Art Association meeting, I have been to quite a few held by similar societies and know exactly what you mean. Of course in the early days the artists were not so "gentlemanly" and at least there was some material for controversy and it was much more fun then. However it's nice that artists are comfortable financially and that the current division is between the "gentlemen" and the beatniks.

I too enjoyed our meeting and hope that I shall have the pleasure soon again.

Sincerely yours,

EGH:ph



Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 13, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

February 12, 1960

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Friends of Art committee for art scholarships at Boston University will once again present a comprehensive exhibition and sale of paintings, sculpture and graphic arts to be offered to the public from April 8 through April 10, at the Boston University Art Gallery, 857 Commonwealth Avenue, Boston. The proceeds of this enterprise are to be used for the benefit of those talented students who may deserve this aid.

Once again, we are asking collectors, galleries and artists to cooperate with us in this undertaking. The general plan is to borrow works of art from each gallery, which are to be sold on a split commission basis with the gallery.

Last year's exhibition and sale proved to be such an overwhelming success, that we deem it worthwhile repeating, thus providing an event which the community obviously savors and is willing to support.

We feel that Boston University's Division of Art has made itself felt as a very necessary institution to train artists at a college level and ask you to consider this project as one of extreme worthiness.

Shortly, one of our committee will call to discuss this further with you. May we count on your cooperation once again?

Sincerely yours,

Stephen A. Stone, chairman

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MRS. JOSIAH MARVEL

NANTICOKE FARM

GREENVILLE, DELAWARE

Dear Mr. Halpert.

To my vast joy a cheque has arrived for the sale of a watercolor. I bought it years ago so I find I can send you my cheque for the full amount of the value. I did so enjoy talking to you the other day.

Yrs. H.

Sincerely,

Stacy Marvel

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 24, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The time has come to make final arrangements for the return of the works from your collection on exhibition here at the Corcoran.

We will load the truck on Monday and Mr. Stephenson and his assistant will drive up to New York Tuesday morning, expecting to arrive between 11:00 and 12:00 noon at the Downtown Gallery. After the works have been unloaded there, they will go on to Hayes Storage with the remainder. We are, of course, following the instructions of Mrs. Baum about the destination for each piece.

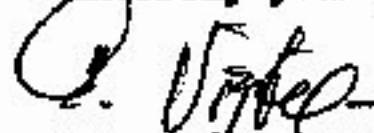
As for the Zorach bronze, we will be happy to have it crated and shipped to Mr. Regenstein in Atlanta. Because we are going to be tied up with the forthcoming Lipchitz exhibition among other things, we will have to turn the job over to Security Storage, here in town. They are very capable and reliable packers. They will have the piece shipped by Railway Express, collect, as instructed. The base for Victory will be returned to you on the truck.

Would you let me know whether you or Mr. Regenstein should be billed for the packing?

I shall be very sorry to see the exhibition go. It has been a great pleasure and experience to see these splendid examples of American art day after day.

With best regards,

Sincerely yours,



Gudmund Vigtel
Assistant to the Director

GV/s

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February 23, 1960

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Mr. J. D. Laveman
165 Broadway
New York, N. Y.

Dear Mr. Laveman:

This afternoon I received rather an indignant call from the New York State Tax Department demanding that we make immediate payment for the sum of \$335 long past due. He also mentioned something about our selling a portion of this property.

While the check book indicates that we made a number of payments to the New York State Tax Department during 1959, evidently you have the bills in your possession. The last check was in your hand writing. Will you please give me a report on this or can you communicate directly with the Commission sending me a copy of your letter.

I should also like to get a report on salary payments made to me for the year 1959, as well as withholding or any other tax.

Another item I recall is the Foundation report. Has that been attended to?

Sincerely yours

ENH:1

900 West End Avenue
New York City 25, N.Y.
February 23, 1960

Dear Sir:

I am looking for a gallery that will represent me and will exhibit my work.

I would like to be able to show you some of my recent paintings, several of which have won prizes in national juried shows.

Please let me know if you are interested and when it is most convenient for you to see them.

I am enclosing a brief summary of my experience.

Respectfully yours,

Harold Lewis

Harold Lewis

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Orange 2-1444

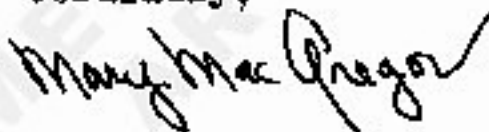
February 19, 1960

Dear Allen:

Mr. Landau has asked me to write to you to inquire whether there might be a Shahn "Wheatfield" still available? If so, would you please let us know immediately so we can inform our Client that one is "on the way"!

May we hear from you soon? With many thanks.

Cordially,



Mary MacGregor
Felix Landau Gallery

Mr. Lawrence Allen
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Leo S. Guthman

February 15, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enjoyed seeing you in New York, even though it was a short visit. I went out to the airport directly, and was able to get a plane that was delayed. We were delayed another hour getting into Chicago but nevertheless, I was home that night.

Finally getting reoriented and finally clearing up my accumulated correspondence. Among the letters was the enclosed notice from the Society for Contemporary American Art. Let me know if you are interested. If you are, we will handle it the same way as we did in the past, but be sure to let me know if you do anything.

Hope that your Boston experience was a good one, and looking forward to seeing you soon.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

Enc:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MULVANE ART CENTER OF TOPEKA

western university • topeka • kansas • phone central 5-5341

February 16, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am sure that I should like to show the Ben Shahn prints in October, 1960, but I am unable to indicate right now the exact dates. We will guarantee at least one purchase.

I enjoyed our brief chat very much. By and large, the sessions at the meeting were pretty dull. Documentation of unawareness. Jimmie Ernest and Adolph Gottlieb were so gentlemanly that it wasn't funny.

Sincerely,

Alexander Tillotson
Alexander Tillotson
Director

at.m

Alexander Tillotson, Director
Mrs. Marilyn Brown,
Executive Assistant
Mr. R. J. Hunt, Curator

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Price to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

February 16, 1960

Mrs. S. Lorillard
Far Hills
New Jersey

Dear Mrs. Lorillard:

I am so sorry that I missed you on both occasions when you visited the gallery.

Since you indicated an interest in the work of Georgia O'Keeffe, I thought I would advise you that we are now preparing for a large retrospective exhibition of her work to be held at the Worcester Art Museum during the summer and another exhibition in preparation for the Walker Art Center.

While a good many of the paintings will be borrowed from museums and private collections, we will be obliged to include some of the examples belonging to the artist for whom we act as agents. It occurred to me that you might like to see several of the paintings before they are sent out to the two exhibitions mentioned.

I shall be very happy to show you a selection at your convenience if you will let me know a few days in advance. Incidentally, CROSS BY THE SEA was acquired by the Carrier Gallery of Art.

I look forward to hearing from you.

Sincerely yours,

EGH:pb



HAMPTON GALLERY

AMAGANSETT, L. I., NEW YORK

AMAGANSETT 7-8804

Feb. 13th 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

The enclosed photograph is of a painting that we have for sale. It is reputed to be by Joseph Goodhue Chandler, painted in 1851. The children are Charles Joscelyn and George M. Joscelyn.

We are told that the canvas was re-lined about thirty years ago. The frame is not original but shows a very good job of wood-graining. Over all size is 41"x 51 3/4" including 2 1/2" frame and insert. The painting is priced at \$2500. net.

If you are seriously interested in seeing the original, we can bring it to town sometime in the near future. Let us hear from you at your earliest convenience.

Cordially,

Arthur Perkin

CP/cb

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THE DOWNTOWN GALLERY

EDITH ORRISON HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLace 3-3707

February 13, 1960

Miss Tseng Yu-Ho
Hotel Croydon
12 East 86th Street
New York, N. Y.

Dear Miss Tseng Yu-Ho:

I am describing below the artist-gallery arrangement established by The Downtown Gallery in 1926 and in effect to date. Thus you may consider this an agreement between The Downtown Gallery (hereinafter referred to as "gallery") and Tseng Yu-Ho (hereinafter referred to as "artist").

- 1) The artist appoints the gallery to act as her sole agent for the exhibition and sale of her paintings, drawings, graphics, and/or any other medium.
- 2) The artist agrees to deliver prepaid to the gallery all such work, ready for hanging and for sale — including frames where necessary. She also agrees to supply photographs of such works of art for the gallery records and for publicity.
- 3) The artist agrees that all invitations to exhibit outside shall be referred to the gallery and that all sales resulting therefrom shall come under the terms of this agreement. This applies equally to any sales made directly by the artist from her studio after consultation with the gallery.
- 4) In the case of murals or any other commissioned works, the artist will refer the matter to the gallery which will draw up the official contract with the prospective client at the price mutually agreed upon by the artist and the gallery. In such instances the gallery commission will be reduced to 25%.

In turn the gallery agrees to the following:

- 5) To extend all its customary efforts toward the promotion of the artist's work; to arrange for participation in museum and other gallery exhibitions in various parts of the country and elsewhere; to include the work of the artist in annual opening group exhibitions; to arrange one-man shows at regular intervals when deemed advisable and not less than once in three years.
- 6) No rental charge will be made at any time for such exhibitions. The gallery will assume all the costs incurred in advertising and publicizing the one-man show, including the printing (other than

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

NY 2 7 2

February 22, 1939

Albert Hackett
10664 Bellagio Road
Los Angeles,
Calif.

Miss Mirolla Bentivoglio
Via Archimede 189
Rome, Italy

Dear Miss Bentivoglio:

Yes, we did receive the U.S. Postal Money Order. I have noted that another is on route.

The other photographs you request have been ordered and a list giving the names and addresses of the owners is now enclosed for your information. I trust that this completes your project. And of course I hope to see the publication when it finally appears. It will be of great interest to me, as you can see.

My best regards,
William B. Eassey
Michigan

6. "Willie Avenue Bridge" by Lincoln Kirstein
Gift to Museum of Modern Art
(Will you please contact Museum directly for photograph)
WBE:ph

7. "Joy Continuous Mining Machine" by
Columbia University
Pittsburgh, Pennsylvania
(We have no print of this painting - will you please contact the Museum directly -)

(*) Items we are sending you directly - in several days -

"Lute and Molecules"
Print Council of America

February, 1960

ORDERS THAT COULD NOT BE FILLED

Mr. Chas. Boone
Kohler Hall
Baldwin-Wallace College
Berea, Ohio

Mr. H. R. Senturia
8 Little Lane
St. Louis 24, Missouri

Mr. Lawrence Fleischman
19480 Burlington Drive
Detroit 3, Michigan

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Ben Shalun

THE NORTH CAROLINA MUSEUM OF ART

RALEIGH, NORTH CAROLINA
JAMES B. BYRNES, ACTING DIRECTOR

February 10, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

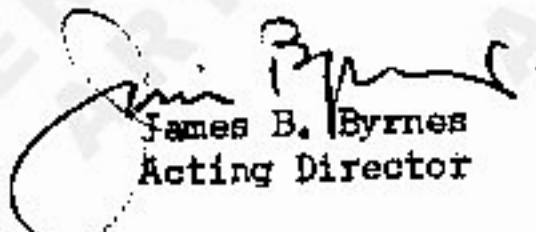
This Museum is assembling information on paintings related to the subject of Tobacco and Smoking. Sometime in the near future, we plan to arrange an exhibition of outstanding works around this subject, from the sixteenth century up through to the present day.

I would like to request an 8" x 10" photograph of the below listed paintings, and ask if you would be good enough to supply the information requested on the enclosed form. Is there any restriction preventing the loan of this work of art?

Harnett, William, M., Old South Carolina, 1878

This is not a formal request for a loan, but a preliminary inquiry for information. Please send us the bill for the photograph, or if there is anything in our museum collection that we could exchange for this, please let us know.

Sincerely, As Ever


James B. Byrnes
Acting Director

JBB/lp
Enclosure

Do you have anything by Davis, or others that bear on the theme

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February 23, 1960

Mr. James E. Byrnes, Acting Director
The North Carolina Museum of Art
Raleigh, North Carolina

Dear Jimmie:

I finally got a chance to look at my Harnett record book and found that old South Carolina, dated 1878, had been sold by us many years ago (1943) to Paul Magriel whose address is 85 East End Avenue, New York, N. Y.

This is an oil on canvas measuring 12 x 14, signed and dated lower left. Although we have a record of the photographer, it is impossible for us to obtain any prints from him. You might have better luck. His name is Colten and the negative number is 2819-1.

This is one of many paintings by Harnett and one of many "Tobacco" subjects by Harnett. I recall one dated 1877 entitled "For A Pipe Smoker," which I sold to Mr. C. M. Ayer in 1939. Later this was acquired by Gifford Cochran and if somebody from your staff comes to New York sometime in the near future he can go through my Harnett records.

Incidentally, Stuart Davis painted several "Tobacco" subjects, including one now owned by the Museum of Modern Art.¹⁾ Another ²⁾ is in the collection of Mr. and Mrs. Jean de Menil of Houston, and a third is in our possession.³⁾ In addition there is one painting by Kuniyoshi with a package of cigarettes on a table, and so on. There are probably a good many others but it would take considerable research to list them — and do I hate research.

And so, with a friendly puff, I am, with best regards,

Sincerely yours,

RM:ph

- 1) "Lucky Strike" oil, 1921
- 2) "Cigarette Papers" oil, 1921
- 3) "Cigarettes" gouache, n.d.
- (B. ... 1921-?)

February 11, 1960

Mr. Ralph Shikes
Editorial Projects, Inc.,
22 East 60 Street
New York 22, N. Y.

This is to confirm our conversation regarding the use
of the O'Keeffe painting entitled "Pelvis #2" as a
cover on the Lederer Publications.

The fee to the artist will be \$250 for the privilege
of reproducing this painting.

Of course it is taken for granted that you will have
received the approval of the Metropolitan Museum,
owner of "Pelvis #2".

Sincerely yours

MMH:
Copy to Metropolitan Museum

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE WILMINGTON SOCIETY OF THE FINE ARTS
DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON 8, DELAWARE

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MRS. MARION F. T. JOHNSON
EDUCATIONAL DIRECTOR
MISS ROSE MARIE RUPP
EDUCATION ASSISTANT
TELEPHONE OL 5-2828

February 23, 1960

Mr. Stuart Davis
c/o The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Mr. Davis:

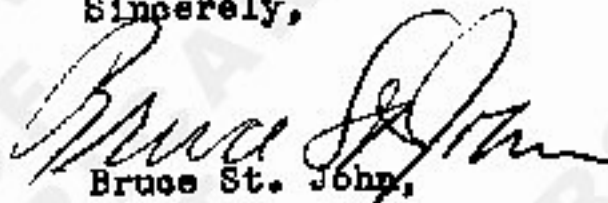
On behalf of The Wilmington Society of the Fine Arts, I wish to express our appreciation to you for your generosity in lending to our major loan exhibit, the Independents of 1910.

The exhibition was a great success and your loan has played an important part in making it so.

As soon as Budworths' received your loan to the Graham Galleries from us, we discontinued our insurance coverage in accordance with our agreement with the Gallery for them to carry their own insurance policy and return the painting to you.

Again, our thanks to you for your cooperation.

Sincerely,


Bruce St. John,
Director

BStJ/jb

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Ordered 2/24/60

You were so kind to give me the address of Mr. Oliver Baker: I wanted from him the photograph or the color transparency of "Arch of Triumph", but had no answer. Maybe his address has changed?

I need the photographs in black-and-white of the following works by Ben Shahn, and the permission to reproduce them:

- DC 164
Colten
4-639-2
Neg. Here
Colten
5075-2
title
Colten
4703-
MMA
- "East Twelfth Street" (Coll. Albert Hackett, Los Angeles)
 - "Four Piece Orchestra" (Coll. S. J. Perelman)
 - "Girl Jumping Rope" (Collection S. Stone)
 - "Death on the Beach" (Coll. Sidney Berkowitz)
 - "Joy Continuous Mining Machine" (Carnegie Institute)
Fortune Mag. 6/54 Color
 - "Peter and the Wolf" (Coll. Mrs. Aline B. Saarinen)
 - "Willis Avenue Bridge" (Coll. Lincoln Kirstein)

Do you know the addresses of some of the owners I have here enlisted?

Correct names & addresses
Hackett in photo
10664 Bellagio Rd.
Los Angeles, Calif.

Stone 130 Elgin St.
Newton Centre

S.J. Perelman
120 E 58

Saarinen
Blomfield Hall Mel

Lincoln Kirstein
128 E 19

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

February 24, 1960

MEMO TO MRS. EDITH G. HALPERT:

We enclose herewith the \$1,000 bond which you will need in order to obtain your Secondhand Dealer's license.

Please do not forget that, in addition to the bond, you will have to furnish to the Department of Licenses proof of your citizenship, three passport-type pictures of yourself and a certified copy of your certificate of doing business.

We suggest that you obtain the license in the near future since it is likely that the department will be knocking at your door again in order to check your compliance with the Administrative Code.

Solinger & Gordon

Enclosure

February 12, 1960

Mr. Sander Feldman
220 West Rittenhouse Square
Philadelphia 3, Pennsylvania

Dear Mr. Feldman:

Thank you for your letter.

I am sorry that your letter reached me so late. I was under the impression that you had definitely decided to acquire the Demuth and therefore shipped it to you very promptly. Naturally if you prefer to cancel the sale we shall send you a credit when you bring back the picture.

Also I should like to explain the matter of the Spencer. As you know we received \$270. for it (the museum charges a 10% commission for its services) and although we can probably sell it for more than \$300. by reframing and cleaning the painting, you have to realize that the gallery must charge a selling commission on each transaction since it does not operate as a private collector. The expense of cleaning and reframing would amount to a minimum of \$150. and since the painting is not an "important example" size-wise, we cannot expect even a normal profit after paying \$300. plus \$150. or a total of \$450. I am sure that you will understand.

If you wish to have the painting delivered to the 71st Street address, won't you please print the name as we have not been able to decipher it. We shall follow your wishes in the matter as soon as we hear from you.

Sincerely yours,

EGH:pb

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MEMORANDUM

From the desk of
BRUCE ST. JOHN

Date 7/22

TO: Dear Edith - The
Committee met and
decided to hold off
buying any thing until
after they have received
next years \$2500 (after
may 31) so that they
would have about \$4500
to work with. - Will
see you sometime March
4th or 5th - the opening
of the drop of 1910 at

February 12, 1966

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Henri:

For your information, Sheeler is at the Bellevue Rehabilitation Center where he is mending very rapidly from an illness and his wife just mailed your February 4th letter to me for attention.

We are very pleased that the New York Graphic Society plans to make a reproduction of Sheeler's PERTAINING TO YACHTS AND YACHTING. I know they do excellent work as we have had several such reproductions clear through us in the past.

Would you mind if I communicated directly with the Society? In the past we have extracted from them (with a little effort) a royalty fee as well. If the Museum has made that arrangement for its benefit, it will be entirely satisfactory. If not, I should like to take a crack at it and perhaps if we get this additional sum Sheeler and the Museum can split 50-50 as we have done in the past. Naturally I will do nothing until I hear from you.

I hope that you will have occasion to be in New York in the near future and that I shall have the pleasure of seeing you.

My very best regards.

Sincerely yours,

Ellenpb

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February 18, 1966

Mr. Alexander Eliot
Art Editor
TIME Magazine
Time & Life Building
Rackefeller Center
New York 20, New York

Dear Alex:

I loved receiving your letter addressed to "Gentlemen:". I have been called a lot of things in the past but this is a new one. In any event it was nice to hear from you.

For your information, our plans for the next two months include a selection of paintings and sculpture by members of our roster, opening on the 23rd of February and continuing to the 19th of March.

On the 22nd of March we are opening a one-man show — his first in New York — of sculpture by Hajos. This will close on April 9th.

On the 12th of April, and continuing for three weeks, Tseng Yu-He will be featured in a one-man exhibition which, I think, will set the town on its ear. We have several of her paintings in the gallery, including some very recent examples produced in New York, showing her response to "the spirit of place," which we are now sending on to Minneapolis where the Walker Art Center is introducing her to the local "gentry."

I hope that this late date will make it possible to have a color reproduction — that is, if you share even some of my great enthusiasm for her contribution.

And so, best regards.

Sincerely yours,

ESM:pb

~~Mr. & Mrs. George K. Cook~~

3166 Bonnell Ave., S.E.
Grand Rapids, Michigan
February 17, 1960

The Downtown Gallery
32 East 51st Street
New York 22 - New York

Gentlemen,

My husband and I are interested in
buying a print by Ben Shahn, preferably
the one entitled "Wheat Field" if this is
still available. If it is, would you tell
us the price, please? If it is not, do
you have small reproductions of other
work by him ^{from} which we could make our choice?

Very truly yours,
Margaret Cook
(Mrs. George K. Cook)

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERY, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 2-3787

February 16, 1960

Mrs. T. E. Hanley
Bradford
Pennsylvania

Dear Mrs. Hanley:

When we had the privilege of a visit from you at the gallery some time ago, we gave you photographs of two sculptures by William Zorach and subsequently sent Mr. Hanley a photograph of an Epstein piece in which you were also interested.

If the photographs have now served their purpose in enabling you to arrive at a decision in your consideration of these works, we should very much appreciate your returning the photographs to us for our files at your convenience.

Thank you for your courtesy.

Sincerely yours,

Margaret M. Babcock

Margaret M. Babcock

Dear Friends -
From N.Y.C. I came directly to Fla + my family joined me here. We cannot get our hands on the photos till we get home Apr 12th or 15th. But I will write to my sister there, she may find them + send them to me. Mr. Hanley will surely go to N.Y.C. in May + will look at those 2 objects as he wants to see all personally.
Yours Sincerely,
T.E. Hanley -

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Just Sent
February 23, 1960

Mr. Allen Kander
Allen Kander and Company
1625 Eye Street, N. W.
Washington 8, D. C.

Dear Mr. Kander:

Despite your continuous promises to pay the final sum of \$250 due us at long last, we are still awaiting your check.

I think you must agree with me that we have been exceedingly patient in relation to your account. The date of purchase was April 1957 and as I advised you at the time we borrowed several of the pictures from other galleries and our commission was so small that we certainly cannot afford to take any loss on this transaction. It seems to me that with your many enterprises you could manage to withdraw this small amount and close our account with us.

In thirty-four years of operation we have never had occasion to use a collection agency or an attorney. I hope you will help us avoid this eventuality by mailing your remittance immediately. I shall be most grateful.

Sincerely yours,

EGH:ph

*7568 - 4/1/57 - 4500. - Sloan - 6-pc - Christal Santa to 1920
7564 - 4/27/57 350. - Payable in 2 payments beginning July 30, 1957
Harold - Sutton Lane 1947 pd. for invoice*

Print to publishing information regarding sales transactions,
responsible are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Elutri and Fotion
1910 - 1960

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1840 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3108

2661

February 9, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Mary and I both appreciated tremendously your very thoughtful letter of January 20. We returned the painting and, as we got a credit slip, I am sure it was received. Incidentally, while it cost around \$60.00, I think, for the packing charges and the shipment charges down here, it cost only about \$14.00 to send it back by air freight. I naturally paid the same, even though you told me to send it collect, but I do think that the charges are altogether too high when your paintings are sent to your customers. I have mentioned this before, and apologize if this repetition is unwelcome. My brother does not like it if I criticize anything about his business establishment, so I can expect that this suggestion on my part will likewise not be welcome.

We have been very, very busy for the last three weeks, since our son, Steve, became engaged to a lovely San Antonio girl just about the time your letter was received, and everybody has been exhilarated because of it. She was at Sarah Lawrence College, specializing in the study of art, but because of the engagement, did not return for the Spring term this year. Steve is in the second year of Law School at the University of Texas, and they will be married in June.

We all realize that we will probably never be able to get as great a Stuart Davis as the one we had, but it was simply too large for our house. Frankly, John Leeper hoped that I would get a group up here, to buy it for the museum, and I told him I would do so, but in view of your letter did not institute such a project. The only other person I mentioned it to was when I was speaking on business matters to Roy Neuberger, just after it was received, and when I told him the \$9,000.00 price and the size of the painting, he suggested I have it hung in the museum here for a couple of years and would then be able to resell same for a profit. I have never done anything like that, and do not propose to do so now, as monetary considerations are certainly not the controlling element in our collection; and I only mention it to you because I did tell him, when he asked the price, that we were paying \$9,000.00 for same, and he said it today would be worth considerably more, and I wanted to explain to you why I had mentioned that figure.

Again, I want to thank you for your lovely letter, which was tremendously appreciated by both Mary and me.

Sincerely,

Sylvan
Sylvan Lang

February 18, 1980

Mrs. Josiah Marvel
Nanticoke Farm
Greenville, Delaware

Dear Mrs. Marvel:

Thank you for your note and the check.

As I advised you when you acquired this very important picture, it required a much better setting than it had. The painting is now in the hands of the framer who will have it for us early next week, when it will be shipped to you promptly.

It was a great pleasure to see you -- as always -- and I am very pleased that one of my great favorites has found such a good home.

Sincerely yours,

EGH:pb

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultations service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-8767

February 23, 1960

Mrs. Gertrude R. Egner, Registrar
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Egner:


I am writing to apprise you of the fact that your insurance agent has not sent us the payment of \$50 the adjustor promised to mail us as of your letter of January 11th.

Very truly yours,



Bookkeeper

Sorry it is taking so long. The check will probably come to us first, and we will send the payment on to you as soon as it is received. It should not be too much longer, .

G. R. Egner


Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

740 PARK AVENUE
NEW YORK 21, NEW YORK

Bill

Dear Edith,

So many thanks for sending me the books on Dove and Marin. This will certainly help me to become familiar with them. Please send me the bill. I cannot have you supply me with all the books that I should have.

Will look forward to a nice time with you on my return.

Some of the men that I want to discuss with you. Allbright, Benton, Innes, Eakens, Graves, Levine and Marsh. Also Lippold his variety of Space in the Met. What do you think about Manship and Melvina Hoffman as sculptors.?

We can talk this all over when we meet.

Affectionately,

Feb. 11th.

Clutro

P.S. - After writing this, I went in to have a cup of coffee with the Sandbergs---who are staying with us---and they said they met Harvey at your apartment! So they add their greetings.

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JOHN B. SEIDEL
PRESIDENT AND TREASURER

BRESLER GALLERIES
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

February 8, 1960

Mrs. E. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have a customer that is definitely interested in buying a painting by a well-known American artist and wants to spend about \$2000. The size is not too important and a small, but better quality would be in favor. He is familiar with Georgia O'Keeffe and likes her work. Do you have something by her for that price?

We would appreciate any photographs of any paintings that would fit in this category.

Very truly yours,

BRESLER GALLERIES

Robert A. Veldman

Robert A. Veldman

RAV:led

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

February 23, 1960

Dear Larry:

I have now sent you magazine articles, a complete biography and Henry Seldis's review of Zajac's Sculpture show, which I hope will be enough for you to make a press release from. Our own press releases are very minor efforts and don't contain enough material to make them worth sending.

In yesterday's L.A. Mirror News, Irving Stone in reviewing, "Recent Sculpture, U.S.A." says: "Jack Zajac has a subtle 'Easter Goat', cast in bronze magnificently designed and modeled with tenderness". I consider Mr. Stone a hopeless fraud, but perhaps he's not so well known in New York and you might want to make use of the quotation!

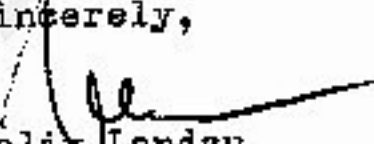
The shipment of Zajac's work from here is due to leave this afternoon and according to the trucking company, should arrive March 2nd. or 3rd. Let's keep our fingers crossed.

I am on my own initiative sending a piece Edith did not see, a "Small Bound Goat", one of Jack's most beautiful pieces, which had been sold but has now been returned. I will send a photograph under separate cover. "Easter Goat #2" has just been sold, but we received permission from the buyer to include it in the show NFS.

God knows---and so do I---that Mrs. Halpert needs no help in selling a show. But if she thinks it worthwhile, I would be willing to come East two or three days before the opening and stir up what interest I could among my contacts in New York and get as many of them as possible to the opening party. Please let me know about this.

We're enclosing a consignment memorandum on the work shipped to date.
Best regards,

Sincerely,


Felix Landau
Felix Landau Gallery

Mr. Lawrence Allin
32 East 51 Street
New York 22, N.Y.

FL:mm
enc.

P.S. "Goat In Stakes #2" will be shipped from Rome and will appear on a future consignment.

Cable / GALLAND

Prior to publishing information regarding sales transactions, newswriters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

February 6, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This will acknowledge your letter of February 5, 1960, regarding your personal tax returns. You have until April 15 for the preparation and filing of your returns.

In this connection, I would be happy to arrange to meet with you some day at your convenience to pick up all of the necessary information required for this purpose.

We have been exceedingly busy the past few months and this has interfered with my ability to stop in to see you from time to time. I miss the visits sorely, so you can be assured that I will make every effort to see you in the very near future.

With kindest regards, I am

Sincerely,



JS:KB

Not to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • SAN FRANCISCO 2, CALIFORNIA • HEMLOCK 1-2840

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February 19, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

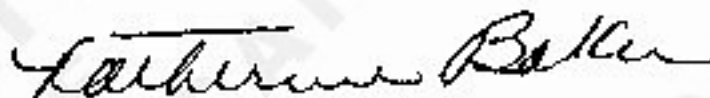
Dear Mrs. Halpert:

I am very sorry that the matter of the repairs to the Dove painting and to the frames has been delayed. When you wrote to Mr. Culler in December, he had expected, rightfully so, that your letter would reach Mr. Baker's hands so that he could do what was necessary to bring about a settlement of the claim. However, as happens in offices from time to time, your letter was filed, and only your second letter brought the matter to our attention again. I am sorry.

Miss Brown should be able to expedite the authorization to have the work done, - particularly since the damage is not too serious, and will be, probably, not too costly.

Please let us know if we may be of any further help to you.

Sincerely yours,



Katherine Baker
Administrator

KB;j

cc; Mr. Harry Baker, Registrar
S.F.M.A.

February 12, 1960

Mr. Daniel Catton Rich, Director
Worcester Art Museum
Worcester 8, Massachusetts

Dear Dan:

Thank you for your letter.

Believe it or not, even a dealer takes advantage of one of the rare holidays and the gallery will be closed on February 22nd. Thus I hope that the 23rd will be as convenient for you. Any time after 10:30 will be agreeable and if you will call me at your convenience we can make a specific date suitable for you.

I look forward to seeing you.

Sincerely yours,

EEH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert

2/18/60

- 2 -

In general where an artist has sold a picture to the Museum and has reserved reproductions rights by putting a (c) on the face of the picture, then, of course, he would be free to make any arrangements he wishes to make with the publishing firm.

It may interest you to know that I am Chairman of the Committee of Art Museum Directors reviewing the whole question of reproduction rights and we have the artists' interests very much in mind in the whole matter of reproduction rights.

I hope we can proceed as suggested in my original letter to Mr. Sheeler.

With kindest regards,

Sincerely yours,



HENRI MARCEAU
Director

HM/AD

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February 18, 1960

Mrs. John D. Rockefeller, III
One Beakman Place
New York, N. Y.

Dear Blanche:

Now that we are nearing the latter part of February, I thought that I should drop you a note.

May I tell you how much I appreciated your reaction to what may have been interpreted as a rather ungracious attitude on my part. After all, as I wrote to Mrs. Rockefeller, Jr., many years ago, all of us in the American art field owe a great debt to her in establishing through her interest and purchases modern American art and its acquisition as an honorable and respectable pursuit. She, more than anyone in this country, was responsible for the interest in her lifetime and for the continued interest today. Therefore I have a special affection for the Museum and therefore I felt that I owed you the explanation I made. And I wish to add that I was deeply moved and impressed with your reaction. Many thanks.

I look forward to seeing you in the very near future.

Sincerely yours,

RM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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February 16, 1960

Mr. Sylvan Lang
1540 Milam Building
San Antonio 6, Texas

Dear Sylvan:

This is to acknowledge receipt of the Davis painting.

Indeed I am very pleased to learn that there is such a considerable difference in shipping charges via Air Freight versus American Express and I shall take advantage of this situation in the future. Thanks for calling my attention to the fact.

Mazelto! It must be very gratifying to have one's child select the proper mate and I can readily understand why you are happy about the engagement. Today this does not seem to be characteristic in most families and I congratulate you and Mary as well as your son, Steve.

Before closing I want to thank you for your cooperation in returning the Stuart Davis. Certainly if the painting cannot be placed in your house appropriately it is a great mistake to retain it. On the other hand I appreciate the fact that you will give the artist the opportunity of obtaining a higher price as certainly with a living painter all of us feel that any monetary advantage should be for his benefit. Now that Leeper has a purchase fund available, he can arrange to acquire a Davis through the regular channels, if he so desires. There are no other pictures available at the present time, but, as I promised, whenever Stuart completes a smaller canvas -- and I know he is now working on several medium-sized pictures -- you will be the first to hear about the painting when it arrives at the gallery. We plan to save them all for an exhibition early in the fall when the work of the last three years will be assembled for a one-man show. Just as I was dictating this letter our mutual friend Roy Neuberger telephoned to ask whether Davis would execute a poster to be printed and sold for the benefit of the AFA. I thought it was a very amusing coincidence.

Please give my best to Mary and accept my kindest regards to you.

Sincerely yours,

EGH:pb

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February 10, 1960

Mr. Donald B. Goodall
Department of Art
University of Texas
Austin, Texas

Dear Mr. Goodall:

Under "Information, please," I note that you are requesting the location of sculpture and drawings by Gaston Lachaise.

I own two small sculptures and two drawings which are listed below.

In addition we have a photographic record of others which we have sold to museums or have purchased for our clients. These, too, are listed.

If you wish to have photographs we shall be glad to have our photographer make prints of negatives he has in his possession. His charge is \$1 per print. Won't you please let me know.

My best regards.

Sincerely yours,

February 23, 1960

Mr. Dario A. Covi, Assistant Professor
Art History
Allen R. Hite Art Institute
University of Louisville
Louisville 8, Kentucky

Dear Professor Covi:

Although a good many of the Shahn silkscreen editions have been entirely sold out, we retain for our permanent file two complete sets for exhibition purposes and will be glad to cooperate with you when you are ready for the exhibition you discussed with Mr. Marin. Please give us at least a month's time when your plans are completed.

Sincerely yours,

Edith

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SHELBURNE MUSEUM

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DAVID W. YANDELL
CLERK

STERLING D. EMERSON
DIRECTOR

TEL. BURLINGTON 2-9646
UNIVERSITY 2-9646

February 10, 1960

Mrs. Edith Greger Halpert, Director
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am willing to purchase for the sum of
Thirteen thousand dollars (\$13,000) for the
Shelburne Museum, the Walt Kuhn painting of a
female bareback rider which you showed at your
Gallery a short time ago.

Sincerely yours,

Elmer W. Webb
Mrs. J. Watson Webb

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 11, 1966

Mr. Rudi Blesh
35 East 4th Street
New York 3, N. Y.

Dear Mr. Blesh:

Although I called Mr. Fred Jordan of the Grove Press, I could get no definitive information regarding the publication date.

As I advised you, I was considering an exhibition of the Davis paintings, concentrating on those to be reproduced in color. Obviously such an exhibition in conjunction with the publication of your book would serve as valuable promotion for the latter, but I have to have a specific time set aside for the occasion in order to make the necessary plans, in view of the fact that the majority, or rather, all of the paintings have to be borrowed from public and private collections. (Incidentally, if it is not too late, can you change the credit for Premiere from The Downtown Gallery to the Los Angeles County Museum which has acquired this painting (K).)

The two opening dates that are feasible are May 9th or May 30th. Thus it is imperative for me to hear from you very shortly.

By the way, have you been able to obtain from the press the Davis photograph and sheet removed from our record books?

My best regards.

Sincerely yours,

EGH:pb

February 11, 1960

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 8, Minnesota

Dear Harveys:

We are planning a meeting of the Halpert Foundation trustees and I am writing in the hope that you can prepare a letter of request for a renewal of the university grants made about two years ago. It might be a good idea to report how the others have been used, mentioning, if you so desire, the name or names of the recipients.

It will be so much easier for me to read the letter than to make the appropriate speech.

May I hear from you?

It was wonderful to hear from you and I look forward to your forthcoming visit. Incidentally, if you would like to have photographs of the Stellas, whether or not you plan to invite any of the pictures, I shall be very glad to send them to you.

Sincerely yours,

RCM:pb

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MB
OC
into
renew
the

DOUGLAS GORSLINE
41 CENTRAL PARK WEST
NEW YORK CITY 23

February 17 1960

Mrs Edith Halpert
Downtown Gallery
32 East 51st St
New York City

Dear Mrs. Halpert:

I am a painter/^{of} whom you may, or may not, have heard. I would like to submit a few pictures to you with a view to becoming a member of your group which I consider to be the ideal location for my work.

No doubt there would be some day when I could have Budworth bring over 3 or 4 pictures, and then take them away again. If you should be interested, we could then arrange to meet at my studio for a further look. Thus you will have very little inconvenience, save to look, and I shall have the feeling that at least I am being looked at.

If you would name a day, I will be very grateful. I enclose a self addressed envelop for your reply.

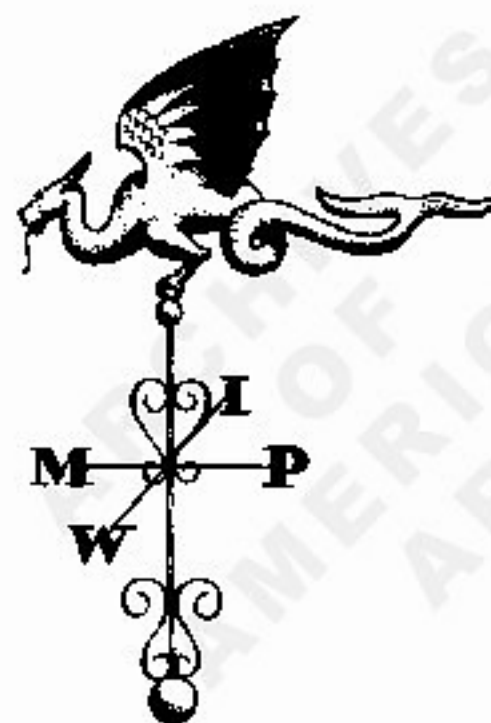
Sincerely,

Douglas Gorsline

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
HW 7-0000



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February 8, 1960

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Enclosed herewith is our check covering expenses in connection with your recent trip to Utica.

It was a real pleasure to have you here and I hope you will visit us again before too long.

I am beginning to set up a schedule of dates for next year's Root Center exhibitions and will be getting in touch with you regarding the possibility of a loan from your collection.

With best regards,

Sincerely,

Joseph S. Trovato
Joseph S. Trovato
Assistant to the Director

JST:mef
enc.

*P.S. many thanks again for
your good part in giving
our 23rd Annual Show.*

February 18, 1960

Miss Catherine Perkins
Hampton Gallery
Amagansett, L.I., New York

Dear Miss Perkins:

Thank you for your letter.

The painting of the Jaseelyn children seems very interesting and I should like to see the original if it is convenient to have this sent to us for consideration.

Many thanks for communicating with us.

Sincerely yours,

EGH:ph



250 POST STREET
SAN FRANCISCO, 8

February 18, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City 22

Dear Mrs. Halpert:

I am now in the process of completing our 1960 Gallery exhibition schedule. One of the main shows we would like to present to San Francisco would be another show of works by Ben Shahn. Primarily drawings, and if possible, the inclusion of at least one or two paintings.

Would it be possible to receive a show from you for the summer? I would like to schedule the exhibit for the month of August as this is one of our busiest times of the year. Also, Ben Shahn has many followers among our San Francisco customers.

Just before Christmas, we felt very privileged to have Mr. and Mrs. Shahn spend quite a long time in the Gallery and the store. They charmed us all.

I shall look forward to hearing from you soon.

My best personal regards---

Sincerely,

Helen Heninger
Director
Gump's Gallery

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February 15, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

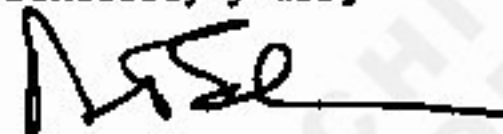
Dear Mrs. Halpert:

With reference to your letter of January 26, concerning the purchase of the Max Weber, FIGURE OF A WOMAN, we have received Mr. Johnson's check for \$35.00. The agreement is satisfactory to us. Thank you for your willingness to accept Mr. Johnson's proposal.

At the moment, we have changed the scope of our Rental Gallery and decided to include prints because this does not seem to offer any competition to Von Groschwitz. In fact, he has been encouraging us because it will direct more attention to prints. Therefore, I would like to ask if we might be able to obtain several of the Ben Shahn hand colored lithographs for our Rental Gallery. These could be sent to us by mail and we will arrange to have them framed here. We will not circulate any prints unless they are framed under glass with substantial wooden frames. In case they are not sold, we can return them within six months. I hope that it will be possible for us to obtain these prints.

With many thanks and best wishes.

Sincerely yours,



Allen T. Schoener,
Curator

ATS:sg

*Please
mark
Super Market
Cats Credit*

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

February 23, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The exhibition, CONTEMPORARY AMERICAN PAINTING AND SCULPTURE: PROJECT ELAI, has been returned to our agent with instructions to deliver to you the material which you so kindly lent to The American Federation of Arts for showing in Israel during the period of August to December, 1959.

We are enclosing our customary receipt forms and ask that you kindly return one copy as soon as your loan has been received so that we may terminate our insurance. However, if we do not hear from you by March 15, 1960, we shall assume that your loan was received in good order and will cancel the insurance.

A report containing reproductions of photographs, clippings, and posters collected during the tour in Israel, as well as an exhibition catalog will be sent to you under separate cover. Meanwhile, may I express the thanks of the Exhibition Committee and The American Federation of Arts for your generosity which helped to make this important exhibition possible.

Yours sincerely,

Harris K. Prior
Director

HKP:w
Encl.

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February 23, 1960

Miss Helen Carl
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

Dear Miss Carl:

On January 25th I wrote you regarding the mishap on two of the paintings returned to us from your Collectors Club exhibition.

Do you want us to have the glass replaced, with a bill sent to you directly, or shall we get an estimate first?

Please let me know so that we can have these pictures put back in stock.

Sincerely yours,

John Marin, Jr.

JM:spb

Send bill for glass

February 11, 1960

Mr. Martin Friedman, Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

I am finally getting at the forms you sent me and am answering the individual questions, et cetera.

CHARLES HENRICH

Response M. Egan

This painting does not belong to The Downtown Gallery but to me, personally. I shall be glad to lend it and shall order a photograph, if you so desire.

After All

This painting no longer belongs to Georgia O'Keeffe. It is now the property of the Norton Gallery of Art in West Palm Beach, Florida. We sold it to them several years ago.

End of the Parade

I doubt whether you can get this William Carlos Williams picture. If you are interested in any suggestions for substitution, these follow:

Laugh on Broadway, 1928, oil, 34 x 27, Collection of the Lane Foundation.

Trees, c. 1920, watercolor, 14 x 12, Collection of The Downtown Gallery.

In the Provinces, 1919, tempera, 19½ x 15½, Collection of Mr. and Mrs. Robert F. Windfohr, 1107 Continental Life Building, Fort Worth, Texas.

Plum and Apples, date undetermined, watercolor, 14 x 20, Collection of Mr. Stephen R. Carrier, 1125 Park Avenue, New York City.

NILES SPENCER

Downtown or New York

This painting, which belongs to Mrs. Spencer (Catherine), who can

THE SAN ANTONIO ART LEAGUE

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TAYLOR 4-1812

February 20, 1960

Mrs. Edith Gregor Halpert
Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

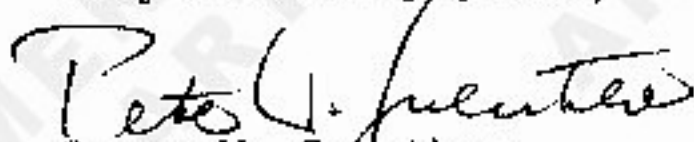
The San Antonio Art League is presently projecting plans for the 1960-61 exhibition season in the Witte Museum, which begins in October and continues through May. Last year we were fortunate in receiving your assistance in providing an interesting and well-received contemporary drawing exhibition, and we would like to be able to call on your gallery again next season.

We are most interested in exhibiting some of the works of Charles Demuth, Ben Shahn, and John Marin. We have approximately 350 feet of total wallspace for display, in three gallery divisions.

Should the works of these artists be available, would you consider a loan to the Art League for an exhibition period of three or four weeks, at a time to be arranged at your convenience and according to the availability of the galleries? Information concerning the specific works and conditions of such a loan would be appreciated at this time.

May we expect to receive your consideration as early as possible?

Very sincerely yours,


Peter W. Guenther
Exhibitions Chairman

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February 12, 1960

Mr. Dallas Ernst
Five Mile River Gallery
Rowayton, Connecticut

Dear Mr. Ernst:

Several days ago your letter addressed to Mr. Charles Sheeler was referred to us.

Although the artist would very much like to cooperate with you and so would we, unfortunately we have absolutely nothing available. There is only one unsold painting in our possession and we cannot under the circumstances release it. When we obtain additional pictures from Sheeler we shall communicate with you. No graphic works or drawings by him are available either at the present time.

Sincerely yours,

RM:ph

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER · SAN FRANCISCO 3, CALIFORNIA · HENLOCK 3-2000

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GEORGE D. CULLER, *Associate Director*
and Director-Elect

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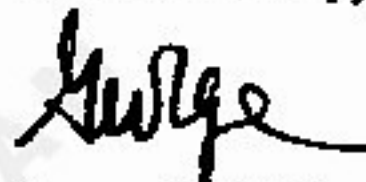
February 18, 1960

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am still interested in a Demuth exhibition and have had it in mind to write you, although our schedule has kept me much involved with other things. I would appreciate it if you could give me your recommendations and the photographs of work you have available.

Yours sincerely,



George D. Culler
Associate Director

GDC:tf

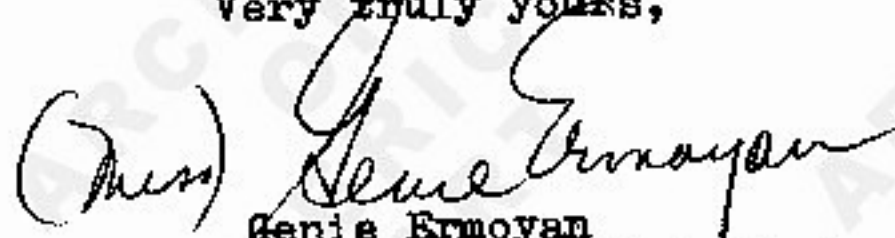
5212 S. Kimbark Avenue
Chicago 15, Illinois
February 13, 1960

The Downtown Gallery
32 East 51 St.
New York, New York

Gentlemen:

I would like to purchase a copy of Ben Shahn's serigraph "Wheatfield" which was shown in the American Prints Today - 1959 exhibit which came to Chicago. The Print Council of America, which sponsored the exhibit, informed me in January that no further copies were available. However, as I know you handle Mr. Shahn's works, I am writing you to find out if I could still obtain this work from you. If you do have this work, could you please tell me the price and if it is possible to obtain it matted and/or framed.

Very truly yours,

(Mrs) 
Genie Ermoian
5212 South Kimbark Avenue
Chicago 15, Ill.

February 18, 1900

Mrs. Celia Standler
617 West Nassau
Champaign, Illinois

Dear Mrs. Standler:

When we had the privilege of a visit from you at the gallery some time ago, you expressed interest in three paintings by Abraham Rattner.

If the photographs of these paintings have now served their purpose in enabling you to arrive at a decision in your consideration of these paintings, would you be good enough to return the photographs to us for our files at your convenience.

Thank you for your courtesy.

Sincerely yours,

Margaret M. Babcock

Old Mrs. Rattner's portrait 1954 23.00
" of her 28.00
Myra's portrait 1956 14.00
Figure Room & Room 1958 25.00

February 16, 1980
no

RH 4 7376

Mr. Fernand Leval
26 Broadway
New York, N. Y.

WH 3-1515
Dear Mr. Leval:

We are now making arrangements for a one-man show of Zajac's sculpture to be held at the gallery from March 22nd to April 16th.

While most of the sculptures will be shipped to us from the Felix Landau Gallery in Los Angeles and from the sculptor who is now in Rome, we are inviting several examples owned locally. Therefore I am writing to ascertain whether you would be willing to lend us **LAMB IN REPOSE** which you acquired some time ago and if so, whether you may use your name in the catalogue.

We shall of course assume the transportation charges and will be glad to pay the pro rata insurance charge if this sculpture is covered by your fine arts policy.

A reply card is enclosed for your convenience. I hope to hear from you in the affirmative.

Sincerely yours,

KGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA087 PD=LYNCHBURG VIR 24 104PME=

1960 FEB 24 PM 1 43

MRS EDITH HALPERT=

DOWNTOWN GALLERY 32 EAST 51 ST=

WE DO WANT YOUR TWO LEVINE PAINTINGS AND I AUTHORIZE CRATING AND RAPID TRUCKING FROM WASHINGTON. PLEASE SEND NAMES OF COMPANIES SO I MAY CONFIRM ORDER AFTER YOU HAVE GIVEN INSTRUCTIONS. THANK YOU. SHOW OPENS MARCH 3=

MARY F WILLIAMS=

Randolph-Macon College

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

February 23, 1969

Mr. Robert Daugherty
New York Graphic Society
95 East Putnam Avenue
Greenwich, Connecticut

Dear Mr. Daugherty:

A few days ago I came across your contract for the reproduction of the Georgia O'Keeffe painting entitled **RAM'S HEAD-WHITE HOLLYHOCKS-HILLS, 1935**. In this contract (last paragraph), you state that an inventory report, as well as any royalties due, will be made semi-annually, January 15th and July 15th.

Will you please advise me whether this procedure has been followed with payments made directly to Miss O'Keeffe. We have received no reports whatsoever and before writing to the artist I should like to know whether you decided to communicate with her directly. I thought it was more advisable to write to her rather than to Miss O'Keeffe. I shall be very grateful for the information.

Sincerely yours,



EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 23, 1960

Mr. Patrick L. Phillips
The Leicester Galleries
Leicester Square
London, W. C. 2, England

Dear Mr. Phillips:

As we have promised to send a show of drawings to a Mid-Western museum, I am writing to ascertain when you plan to ship the remaining Shabns to us.

Thank you for your attention.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HAROLD LEWIS

MUSEUMS AND NATIONAL JURIED SHOWS

Museum of Modern Art, New York
Corcoran Gallery of Art, Washington, D.C.
National Museum, Washington Museum
Jersey City Museum of Art, Jersey City, N.J.
Toledo Museum, Toledo, Ohio
Butler Institute, Youngstown, Ohio
Art 1958, Madison Square Garden, New York.

ONE MAN SHOWS

Perdelma Gallery, New York March 1956. (oils)
Delacorte Gallery New York October 1956 (water colors)
Delacorte Gallery New York October 1958 (water colors)

AWARDS GRANTS AND PURCHASES

First prize in oils Jersey City Museum 18th Annual, 1959
Yaddo Fellowship, summer 1957 and 1959.
McDowell Fellowship, McDowell Colony 1958.
Three paintings in State Department shows that toured
Europe, South America and the Orient.

Paintings in various private collections.

EDUCATIONAL BACKGROUND

Masters Degree in Art New York University.
Doctoral Candidate Fine Arts Columbia University.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

point

February 23, 1966

Mr. Steven R. Scheuer
28 East 38th Street
New York, N. Y.

Dear Mr. Scheuer:

Mr. Allen advised me that you were interested in obtaining for your collection the Shahn serigraph of Sacco and Vanzetti.

If one of these prints should turn up in the near future, you will hear from us promptly. We included several copies for an exhibition held in London several months ago and perhaps one of these will be returned. To date we have received only a partial report of the drawings and serigraphs sold during the exhibition.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Paul A. Chew, Ph.D.
DIRECTOR

Telephone—Greensburg 2341

February 11, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

At yesterday's Board meeting it was decided not to purchase the Arthur G. Dove watercolor and the drawing by William Harnett. These items are being returned to you today.

Thank you very much for your kind interest, and I look forward to seeing you in the near future.

Sincerely,

Director

PAC:rn

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February 23, 1953

Mr. Stephen A. Stone, Chairman
Committee for Art Scholarships
The Friends of Art
Boston University School of Fine and Applied Arts
Charles River Campus, 857 Commonwealth Avenue
Boston 16, Massachusetts

Dear Mr. Stone:

We shall indeed be very glad to cooperate with you in
your forthcoming exhibition for the benefit of art
scholarships at the University.

If you will let us know a few days in advance, I shall
assemble some material for your selection.

I look forward to your visit.

Sincerely yours,

EGH:ph

For the publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-8787

Date: February 18, 1960

You have my permission to borrow the sculpture
LAMB IN REPOSE by Jack Zajac for the forthcoming
one-man exhibition of his work from March 22nd
to April 16th.

The credit line in the catalogue should read:

Mr. & Mrs. Fernand Légal

This sculpture is ☒ ~~is not~~ covered by my
fine arts insurance policy.

The work may be picked up on *whenever convenient*
as after telephoning to my house at
RH 4-7326. - In case we should be absent
contact my secretary, Mrs. Ornen, telephone
WH 3-1515, who will make the
arrangements. -

Signed:

Pharm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 11, 1968

Miss Kay Lawrence
Box 547
Englewood, New Jersey

Dear Miss Lawrence:

Thank you for your letter.

In view of the fact that the price you stipulate is so completely "irrational" — if I may be permitted to say so — it hardly seems worthwhile to bring you to the trouble to send it in for our inspection.

On the other hand, if you are interested in a realistic figure, I should be very happy to see the painting. Please use your judgment.

Again thank you for your cooperation.

Sincerely yours,

RCH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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HAROLD C. WALKER, Q.C.

THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 2B, CANADA • EMpire 3-4388

H. R. JACKMAN, Q.C., President

ALAN Y. EATON, Vice-President

W. C. LAIDLAW, Honorary Secretary

Director

MARTIN BALDWIN, LL.D.

Secretary-Treasurer

A. K. KEMBAR

February 24, 1960

The Downtown Gallery,
32 East 51st Street,
New York, N.Y., U.S.A.

Dear Mrs. Halpert:

Attention: Mrs. Halpert

A sub-committee of our Women's Committee is anxious to buy several paintings by living contemporary American artists. They are prepared to pay up to \$5,500. for any one painting. One of the artists they expressed interest in was STUART DAVIS and I write to ask you whether his best work can be bought for that sum and if so, can you send me photographs.

We are most anxious not to make the mistake of buying secondary works of any first-class people.

Thanking you, I am

Yours sincerely,



Martin Baldwin
Director

MB/cf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Reynolds

DRAFT: 2/11/60

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both writer and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sculptor William Zorach has been commissioned by the trustees of the R. S. Reynolds Memorial Award to create a figure that will symbolize the 1960 award to be announced at the American Institute of Architects annual convention in San Francisco April 22. The sculpture will be presented to the architect selected to receive the \$25,000 honorarium bestowed annually for a distinguished contemporary structure whose creative use of aluminum could influence the architecture of the times.

Mr. Zorach was chosen by the foundation's trustees from among three distinguished sculptors recommended by the American Federation of Arts after consultation with museum directors throughout the nation.

~~A traditionalist,~~ Mr. Zorach has won many national honors during a varied career in American art, ^{and more recently} first in cubist paintings, then in drawings, watercolors and oils, and later in sculptures of wood, stone and clay for casting in metals.

His sculptural collection since 1940 reveals an eclectic quality that is alternately classical, primitive and romantic. His works are in the permanent collection of 26 museums in this country and abroad.

. . . . more

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February 23, 1968

Mr. Julian M. Kaplan
1434 National Bank Building
Toledo 4, Ohio

Dear Mr. Kaplan:

Thank you for your letter and for your courtesy in writing and suggesting that we release the paintings.

The names are noted and unless it is imperative we shall not show these to anyone until your forthcoming visit. In any event it will be nice to see you.

Sincerely yours,

EGH:pb

Dove

Tug Boat 27/08 DEN?

Improvisation 27/02 DEN?

Graham is now
scheduled for Mon.
Mar 7th So I will
stay thro' that.

Best regards, BQ

February 18, 1968

Mr. Max Weinstein
Pier 66
Seattle 1, Washington

Dear Mr. Weinstein:

It just occurred to me that we have heard no word from you regarding the Marin and O'Keeffe photographs mailed to you on January 28th.

Have you had an opportunity to study these photographs, and if so, won't you please let me know whether you would like to have either of the paintings sent to you on approval for consideration? If not, would you be good enough to return the photographs to us?

As you probably know, there has been continued and active interest in the work of these artists and it is a little difficult for us to hold the pictures much longer.

Of course I hope that you can come to New York soon and make your own selection. It will be so nice to see you.

Sincerely yours,

EGH:ph

POV
5 file

February 12, 1960

Mr. Stewart Rickard
stewart rickard gallery
108 Nacogdoches Street
San Antonio 5, Texas

Dear Mr. Rickard:

Thank you for your letter.

We shall be very glad to cooperate with you and if you prefer to wait until October we hope we shall have enough prints available for the exhibition you have in mind. Shahn is on a "round-the-world" trip and will not return to the States until August and therefore will not be producing anything in the interim. Many of his prints are now sold out but we always retain two complete sets for exhibition purposes and still have a selection of his later prints available.

Please let me know your wishes in the matter.

Sincerely yours,

EGH:pb


February 18, 1960

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bob:

It was good to hear from you.

Carl Wright has a more complete set of clippings and now that he has used the material no doubt he will be glad to turn over the original material to you. I am enclosing what duplicates I have on hand at the present time.

Also I have asked Harris Prior to send you a copy of the Hirshhorn catalogue relating to an exhibition entitled "Ten Modern Masters of American Art," comprising thirty works selected from his collection. According to Harris, the exhibition is about to be returned to the Federation and before it is unpacked he thought it might be a possibility for you. If after seeing the catalogue this would be of interest, please let me know. We could then get started on raising a fund somehow for the shipping and insurance costs involved to and from Honolulu. The Federation will waive its fee.

As soon as Blanchette Rockefeller returns from her trip to the Orient, I hope to discuss the situation at length, in the hope that the Rockefeller Oriental Fund can be tapped for the Honolulu Academy. This seems more feasible than the Ford Foundation which will do nothing that does not involve a large-scale operation. Incidentally, have you requested any of the exhibitions financed by the Ford Foundation? The three that I know are on the road or have made their initial appearance are Abraham Ratner, Milton Avery, and Lee Gatch. I believe the Foundation assumes all the costs in each instance. In any event, I have not forgotten my promise and will keep after the organizations which represent possibilities.

This is the last week of our Hawaii show and I want to repeat that this has been a most exhilarating experience. One of the nicest things that happened was a visit from Sato and three other Hawaiian artists now in residence in New York, all of whom came as a group to thank me personally for arranging the exhibition and pointing up the fact that while a good many of the artists have left their homeland for stimulation, there is creative activity on the island.

Vollstein, Wolf Kahn,
Kirchner and a Mailbox
Group.

We are so very pleased
to have you — and very
grateful to you.

With appreciation

Elizabeth S. Sturges

February 17, 1960



THE FELLOWSHIP OF
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STS., PHILADELPHIA 2, PA.

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Feb. 10, 1960

The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Thank you for your letter dated
February 5, 1960.

Our truck will pick up the
Rattner painting:

Composition Farmhouse #3

on Saturday, February 20-

We appreciate your cooperation.

Sincerely yours,

Sam Freed

February 18, 1960

Dear Virginia and Gil:

Although I was much taken by your suggestion of flying to the moon to select my next exhibition, it would spell all the established publicity in our publications in relation to the supremacy of the Russians and I certainly don't want to get into another hassle with our president. However, I have done considerable other traveling and somehow just couldn't get around to any correspondence. No doubt the Rattners have complained about me also. Maybe too it's because I read these daily ads about using the telephone rather than the post.

The Hawaiian exhibition has been a great success and I am following it up with a one-man show by the only female in the group -- Tseng Yu-Ho, who, to me is the one legitimate aesthetic liaison between the East and the West. So much for that.

I was very amazed that in the great city of Paris student-maids are subject to neurosis. As a matter of fact her lack of night life might be responsible and so are you guys for keeping her locked up while you are dropping your inhibitions in cafes, restaurants, et cetera.

I was very interested in your description of Christmas in Paris. Since all my visits were closer to July 14th, I am more familiar with that celebration and it never occurred to me that Noël in Paris was anything more than a postcard sold at a tremendous profit. You see how chauvinistic I have become.

I received a long letter from Abe Rattner -- as a matter of fact several -- in which he referred to their visit in London. Many more pages referred to the fact that the landlord insists on re-occupying the apartment and they don't know where they will be. Neither do I. I wrote a very urgent, important letter to Esther and have received no reply. No doubt they have moved and have failed to give me the new address. I suppose something happens to people away from home and certainly happens much more profoundly with the Rattners. I wish to heaven he would finish that god-damn window and would return to his profession as a painter. When I talked of the Third Process at the so-called Round Table in relation to Walter Hyden's paper on the "creative personality," the psychotherapists bristled and their crew cuts practically hit the roof, but the longer I live the more convinced I am that I am absolutely right. Something has happened to the old-fashioned drive and the spirit of communication has had its effects. I am certainly not

740 PARK AVENUE
NEW YORK 21, NEW YORK

February 17, 1960

Dear Mrs. Halpert:

As per telephone conversation of this afternoon, enclosed is check drawn on Mrs. Webb's Special Account, payable to the First National Trust & Savings Bank of San Diego, in the amount of \$1,300. This represents a 10% deposit on the purchase of the Walt Kuhn painting of a female bareback rider.

With best wishes to you, I am

Sincerely yours,

Elsie M. Schoonover
Elsie M. Schoonover
Secretary to
Mrs. J. Watson Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Enclosure

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February 10, 1960

Mr. Alfred N. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, New York
507 Madison Avenue

Dear Alfred:

We are planning a one-man exhibition of the work of Jack Zajac.

While most of the exhibits will be borrowed from the Landau Gallery in Los Angeles and from the artist who is now in Rome, we are very eager to include *HASTER GOAD I* which you acquired during your exhibition entitled "Recent Sculpture U.S.A." Would you be good enough to let us know whether we may have this for our exhibition which will be held from March 22nd to April 18th?

I shall be most grateful for your cooperation.

Sincerely yours,

ECB:ph

Box 547
Englewood, N.J.
February 6, 1960

Miss Edith Greger Halpert, Director
The Downtown Gallery
32 East 51 Street
New York City 22

Dear Miss Halpert:

Thank you for your prompt reply to my recent letter.

I am a bit hesitant to name the price I have been told (on supposedly good authority) for the Max Weber I believe to be in my possession. This painting as it stands framed, is supposed to be worth \$20,000 at retail less customary dealer commission. If you still want to see the work, I can bring it in, or have someone bring it to you. Can you give an answer after personally examining it, or must you submit it to Max Weber (is he still alive)?

Whoever painted it, it is beautiful. I know I like it. Please let me know if you wish to see it, and when it is convenient.

Sincerely,

Kay Lawrence

Honolulu Star-Bulletin

ESTABLISHED 1892
DAILY AND SUNDAY

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3080
TELEGRAPHIC ADDRESS: "STARBUL"

The Sunday Art Page
Feb. 9, 1960

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Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed are two tear sheets each of the January 31 and February 7 Art Page, with news of your show.

I am embarrassed over the typos, particularly in the February 7 issue where the 16 paintings hung turned out as "10." I made a correction on the page proof in the line concerned, and, as so frequently happens, there was an "error in the corrected line."

All the news, of course, is heart-warming; and once again I owe you my thanks for your splendid co-operation in providing necessary information.

There were only three clippings in your February 2 letter (Cenauer, Canaday, and Levick) and I am wondering who wrote the fourth review you mentioned. I await with anticipation the reviews upcoming in ArtNews and Time magazine.

You may rest assured that I will honor your decision regarding any word from you about Betty Ecker. The news about her, however, is common property among the artists in town and I feel sure that I will be asked to print something about it by someone--very possibly by one of the institutions with which either she or Gustav is connected. That, I will not be able to "duck," but if and when it comes to my desk my intention is to treat it with a minimal amount of space and credit it directly to whatever source it derives from.

The real story about Betty will more properly come when you are ready; and when I am able to quote you directly. At that time I will give it deserved space.

I have had a fine visit with Ed Stasack following his return and received glowing reports of all that went on. Ed has been most meticulous to make no comments on anyone connected with the show and has even been reticent about self-comment. This, too, I respect for the many reasons which have dictated his attitude (and yours); and in the story in which I quoted him I have stressed the entire show and its potential effect on the art in general. This seemed to both of us the sound approach.

Again, my thanks and my congratulations for the fine thing you have done.

Care Wright

Lawrence B. Karter
Real Estate

363 Lexington Avenue
New York 17, N.Y.
—
Mar 5-1538

February 17, 1960

Mrs. Alpert
c/o Downtown Gallery
32 East 51st Street
New York 22, N.Y.

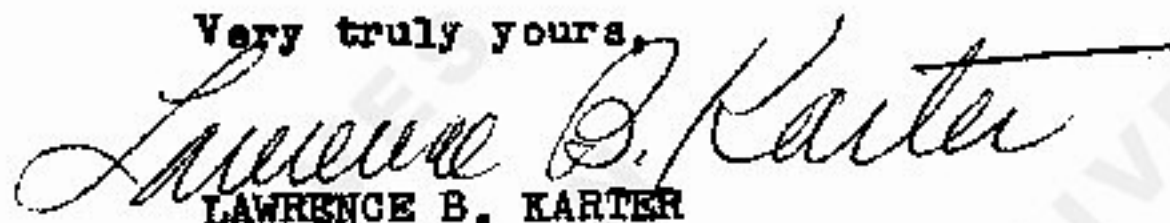
Dear Mrs. Alpert:

As per our telephone conversation of this date, I am enclosing herewith a check for \$140.00 as a 10% deposit for the William Zorach marble figure.

It is my understanding that my offer of \$1400. has been accepted subject to the approval of the Surrogate's Court who will act approximately March 11th of this year.

Again I want to thank you for your cooperation.

Very truly yours,


LAWRENCE B. KARTER

LBK:rm
Encl.

P.S. This statue is for my country home on Dune Road, Westhampton Beach, L.I. This is in Suffolk County.

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

February 8, 1960

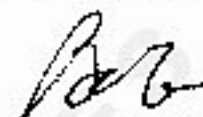
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thanks so much for your good letter of February 2nd and for the clipping with Emily Genauer's comment. I was delighted to have all the news. I can just imagine what you all must have looked like covered up to the ears with flowers and well coated inside with even more delectable commodities. Obviously, I missed the party of the year.

Hopefully everything will go better and better for the show and for you, and I can hardly wait to get to New York again. It seems ages since you were here.

As ever,



Robert P. Griffing, Jr.
Director

encl
RPG:ly

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

February 18, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter of February 12.

I am sorry to hear of Mr. Sheeler's difficulty but I am glad that he is apparently getting better.

I am wondering whether it would be wise for you to make any further demands of the New York Graphic Society in the matter of the reproduction of Sheeler's picture Pertaining to Yachts and Yachting. The picture was bought, you may recall, many, many years ago by Margaretta Hinchman and was in her private collection. Upon her death it was willed to the Museum along with other pictures.

Sheeler never retained any reproduction rights, to my knowledge, and I would assume that the Museum was free to have a reproduction made. When the New York Graphic Society approached us it occurred to me that Sheeler should have some reward and the \$250 item was suggested in lieu of royalties which on the whole are almost impossible to keep track of. We will get reproductions for resale here at a wholesale cost which will take care of any interest the Museum may have in the reproduction. It seems to me that this arrangement is fair enough and under the circumstances, I would suggest that we abide by the arrangements already made.

February 18, 1960

Mr. Porter A. McGray
Director, International Program
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Porter:

A large exhibition is now being organized for an American museum and I have been asked to supply several paintings which I have to select from my own collection as there are none available in our regular stock.

Before I commit myself, I should like to know what plans you and Alice Strong have made in connection with the Embassy group and especially what dates you have in mind.

Won't you please let me know so that I can be guided in whatever arrangements I make in connection with the exhibition mentioned.

It was so nice seeing you.

Sincerely yours,

EGM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 11, 1960

Mr. Robert A. Veldman
Bresler Galleries
729 North Milwaukee Street
Milwaukee 2, Wisconsin

Dear Mr. Veldman:

Thank you for your letter.

Indeed we are glad to cooperate with you and are now sending
you several photographs of paintings by O'Keeffe within the
price category specified. All the information is listed on
the reverse side of each.

Sincerely yours,

EQM:pb
Enclosures

the dallas museum for contemporary arts

3415 CEDAR SPRINGS ROAD

dallas 19, texas

LAKEVIEW 6 6855

February 17, 1960

NO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Charles Sheeler
Dows Lane
Irvington-on-Hudson
New York, New York

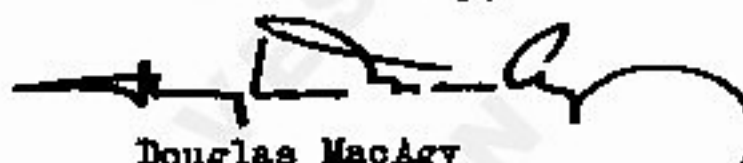
Dear Mr. Sheeler:

We are organizing an exhibition of works by Morgan Russell, John Covert, Gerald Murphy and Tom Benrimo. It is not to be a survey show, but will offer representations of certain periods in the careers of these men. To this group I should like to add Schamberg, and perhaps Albert Bloch.

I find that it is not hard to locate Schamberg's figurative work, but, with few exceptions, his more abstract essays seem to have strayed. The liberty is therefore taken here to ask you for any suggestions about their whereabouts if such should come to mind. The exhibition is planned for late spring.

I hope that you will not find this request a nuisance.

Yours sincerely,



Douglas MacAgy
Director

DM/mja

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W. F. MARSHALL, PRESIDENT

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MRS EDITH HALPERT DOWNTOWN GALLERY

32 E 51 ST NYK

K67

WEBB OFFER TO PURCHASE KUHN BAREBACK RIDER FOR \$13,000 AND
KARTER OFFER TO PURCHASE ZORACH TORSO OF GIRL FOR \$1400 ACCEPTED
SUBJECT TO COURT CONFIRMATION COURT HEARING WILL BE IN MARCH
11 PLEASE OBTAIN & HOLD FOR OUR ACCOUNT DEPOSIT OF 10PERCENT
OF RESPECTIVE OFFERS

THE FIRST NATIONAL TRUST AND SAVINGS BANK OF SAN DIEGO H
E PARKER JR

\$13,000 \$1400 11 10.

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W.C.W.

February 8th

Cocktails 5-7 P.M.

Absolutely no presents or flowers
Only your presence and good wishes

R.S.V.P.
740 Park Avenue